

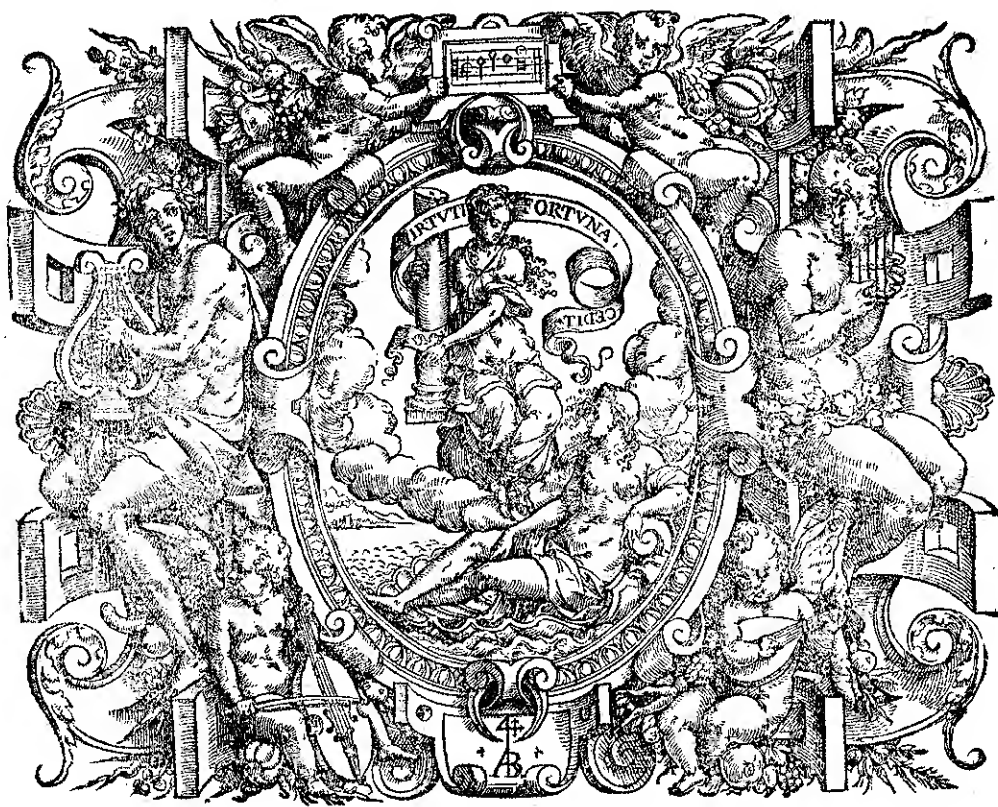
Ballet, Jean de la Motte

BALLET DU TEMPLE DE LA PAIX.

Dansé devant Sa Majesté à Fontainebleau.

MIS EN MUSIQUE

PAR MONSIEUR DE LULLY, CONSEILLER
Secrétaire du Roy, Maison, Couronne de France, & de ses Finances,
& Sur-Intendant de la Musique de Sa Majesté.



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique;
rue Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

A la Porte de l'Académie Royale de Musique rue Saint Honoré.

M. DC. LXXXV.

AVEC PRIVILEGE DE SA MAJESTÉ.



A U R O Y.



I R E,

De tous les Ouvrages que j'ay faits, & que j'ay eû l'honneur d'offrir à VOSTRE MAJESTÉ, voicy celui qui luy appartient le plus legitimement. Ces nouveaux Concerts, SIRE, ne sont pas seulement à Vous comme une production d'un genie qui vous est entierement consacré, mais encore comme un Divertissement ordonné par un Prince animé de Vostre Sang Auguste, & qui dans un temps ou

le repos que Vous établissez luy oste les occasions de signaler sa Valeur, s'occupe à Vous preparer des Spectacles & des Festes qui vous delassent des soins que Vous prenez pour combler le bonheur de la France. La Paix que VOSTRE MAJESTÉ a donnée si genereusement à ses Ennemis vaincus est le sujet de ce Ballet : Vos loüanges, SIRE, en forment la principale partie ; la joye que plusieurs Peuples differents y font esclatter, est causée par les biens dont ils vous sont redevables ; tout y parle de Vostre gloire ; tout y exprime la felicité de Vostre regne. Pouvois-je trouver rien de plus avantageux pour composer des Chants extraordinaires ? & n'est-ce pas à Vous-mesme que je doy tout ce qu'il y a d'agreable dans le present que je Vous fais. Je seray trop heureux si VOSTRE MAJESTÉ ne le juge pas indigne de luy plaire, & si Elle le reçoit comme une nouvelle marque de la passion tres ardente & tres respectueuse avec laquelle je seray toute ma vie,

S I R E,

DE VOSTRE MAJESTÉ,

Le tres-humble, tres-obeissant, &
tres-fidelle Serviteur & Sujet,
L U L L Y.



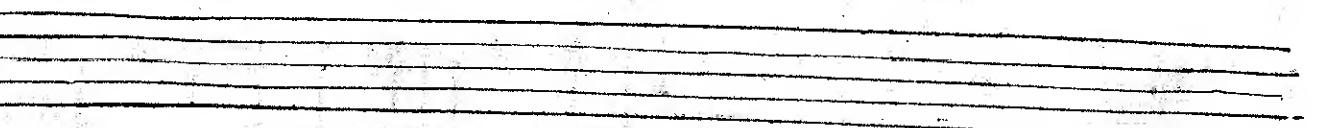
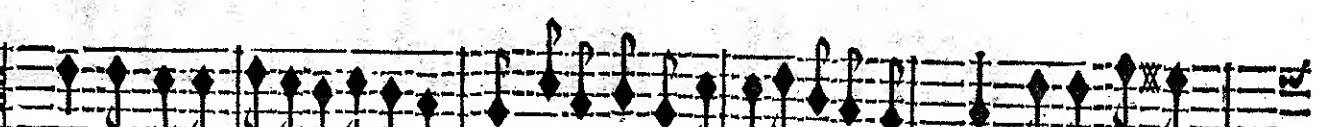
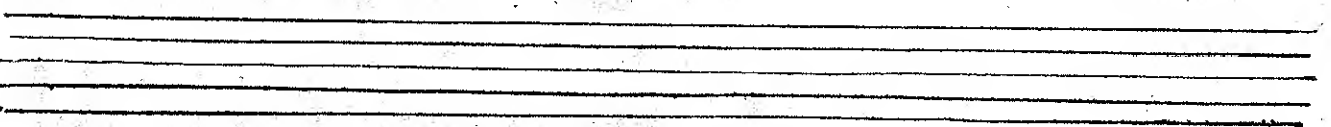
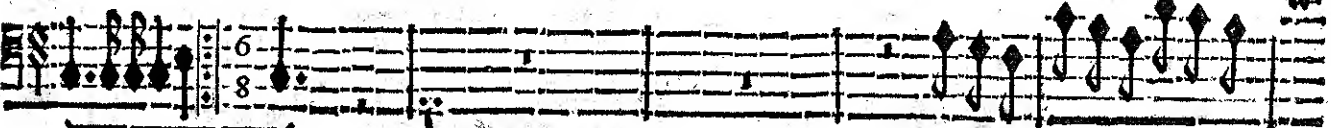
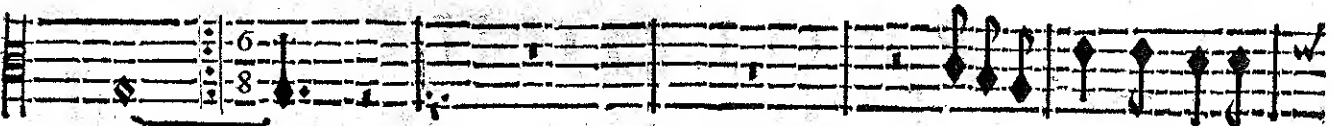
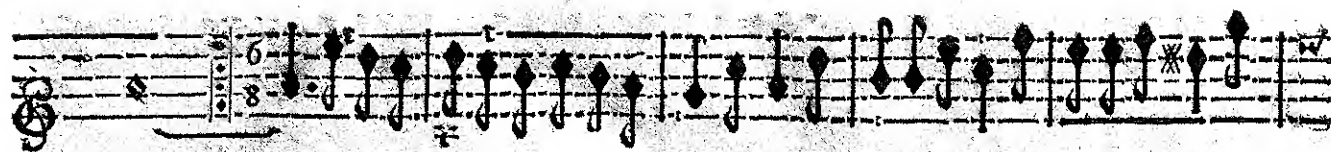
BALLET

DU TEMPLE DE LA PAIX.

PROLOGUE.

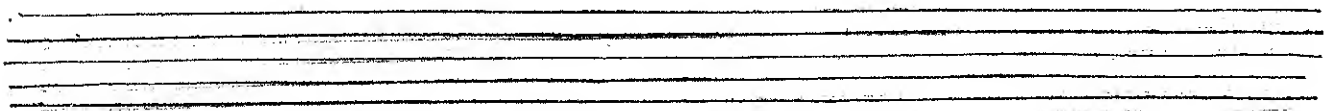


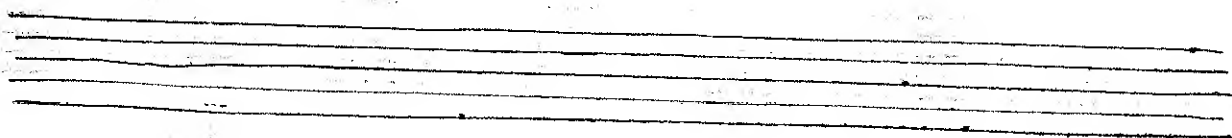
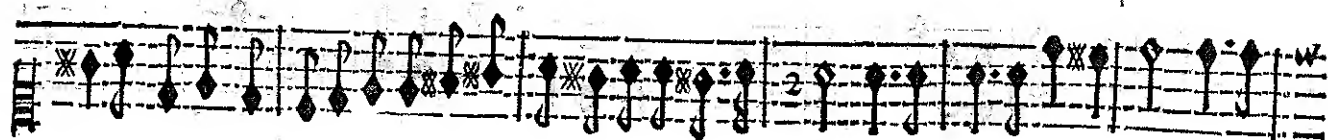
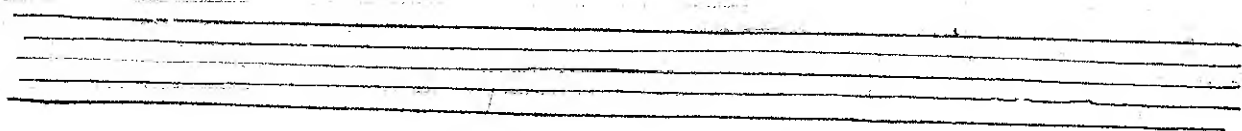
BALLET



DU TEMPLE DE LA PAIX.

3





DU TEMPLE DE LA PAIX.

5

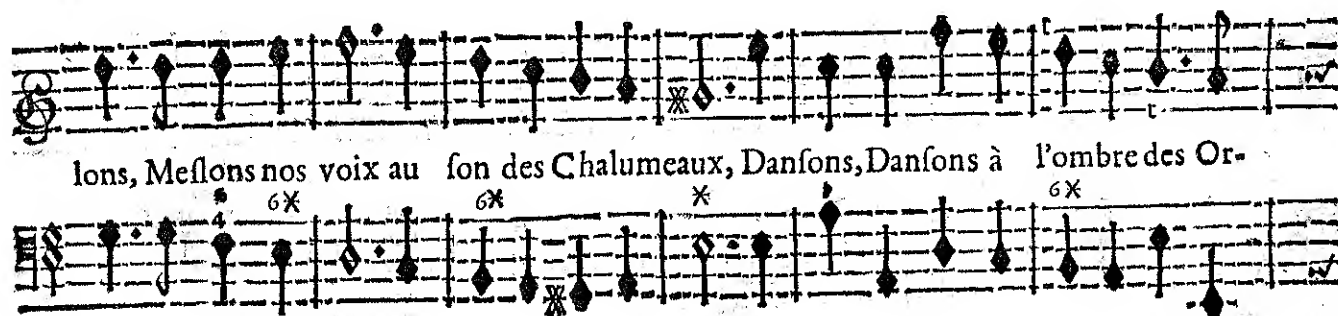


Troupe de Nymphes, de Bergers & Bergeres qui font une Feste
devant le Temple de la Paix.

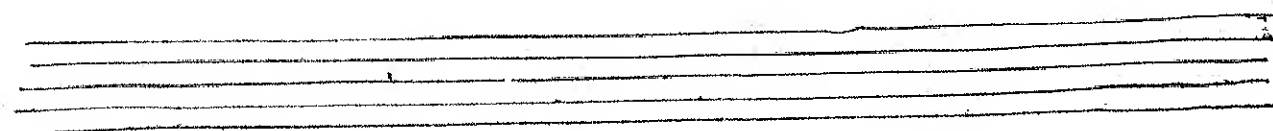
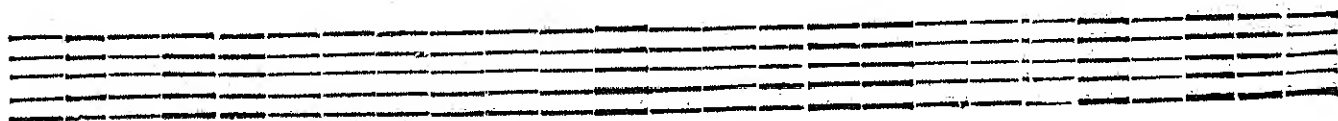
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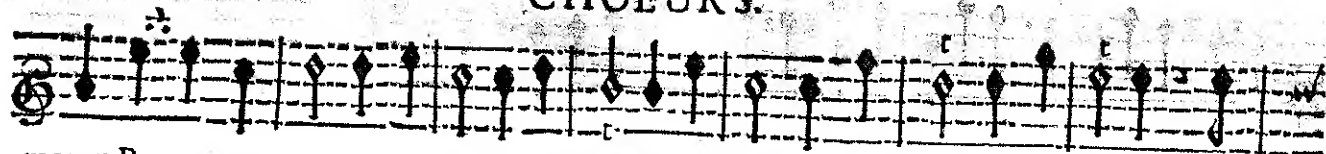


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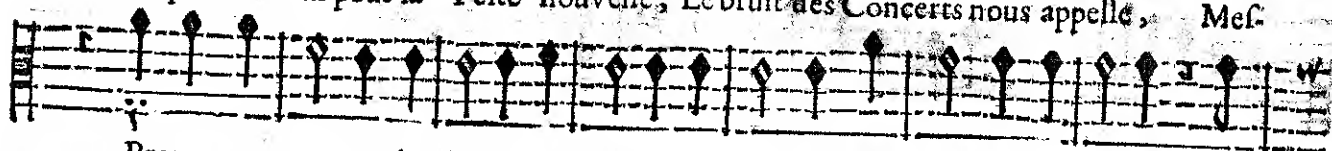


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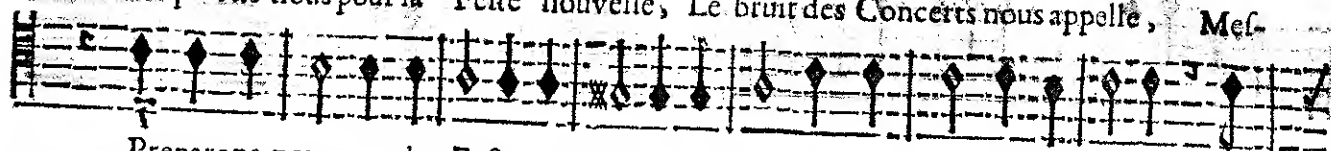
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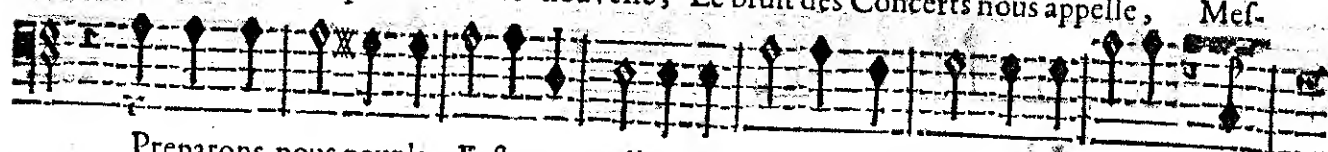
meaux. Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-



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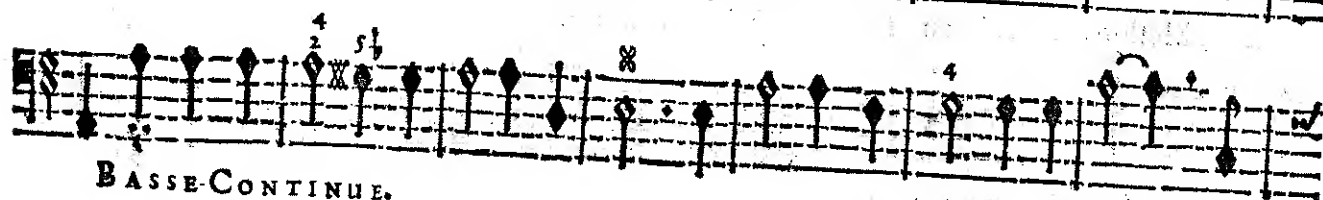
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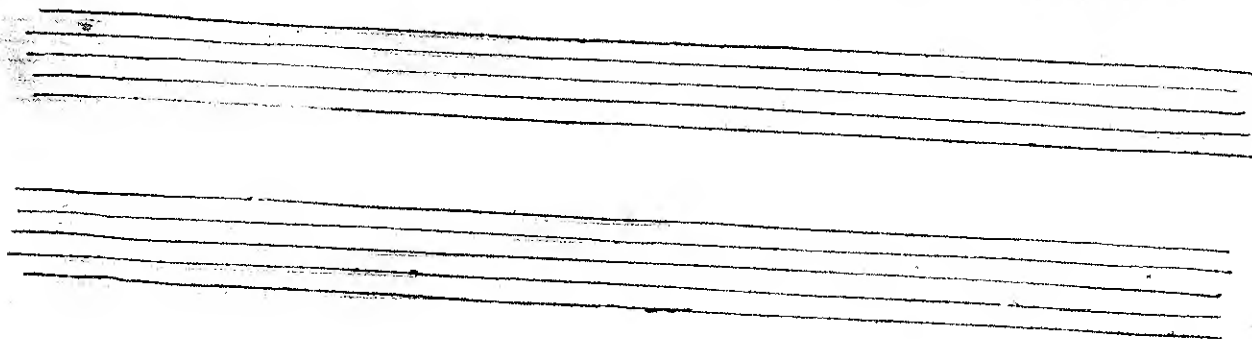
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V I O L O N S.

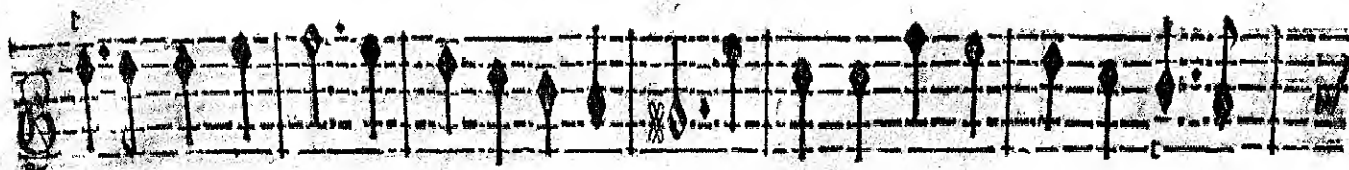


B A S S E - C O N T I N U E.



DU TEMPLE DE LA PAIX.

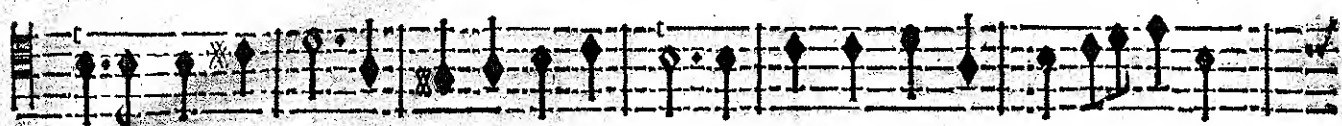
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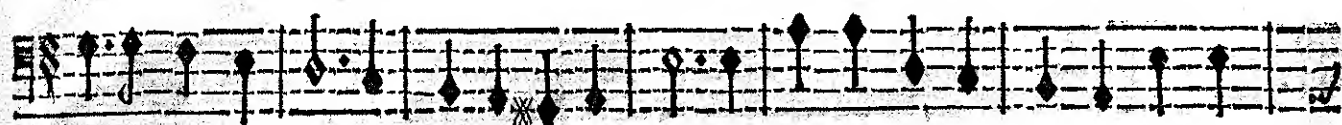
lons, Mefflons nos voix au fon des Chalumeaux. Danfons, Danfons à l'ombre des Or-



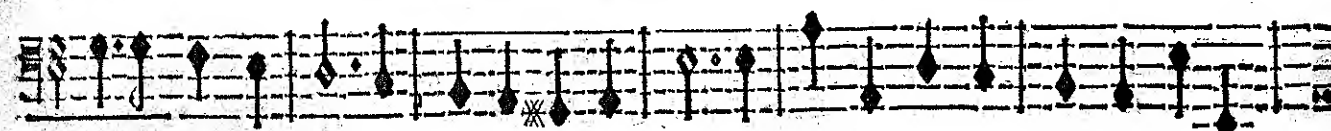
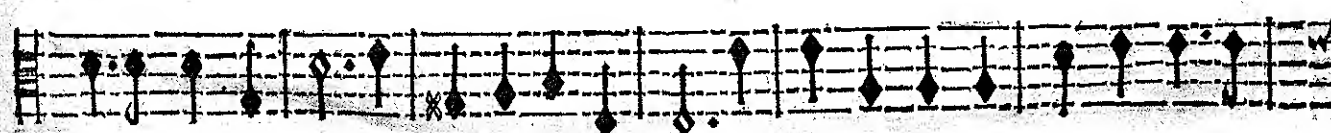
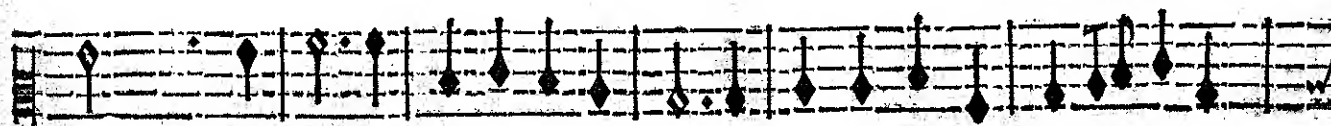
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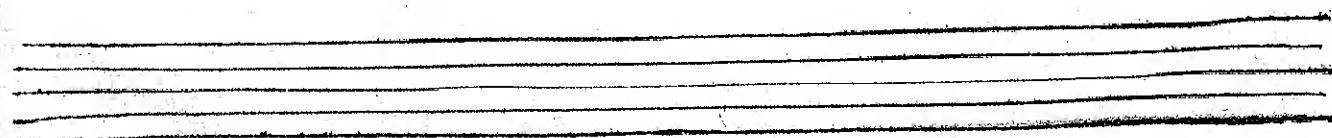
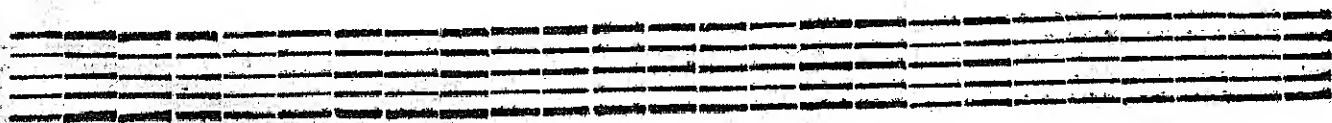
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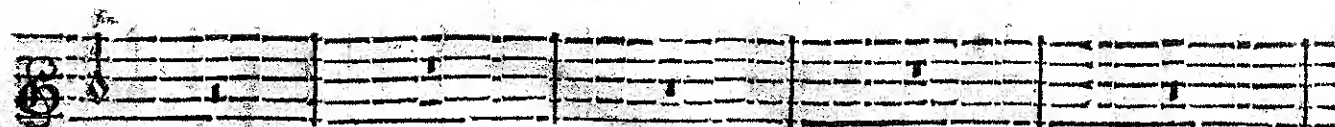


lons, Mefflons nos voix au fon des Chalumeaux. Danfons, Danfons à l'ombre des Or-



BASSE-CONTINUE.

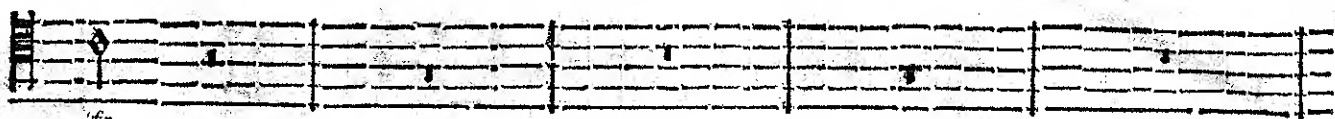




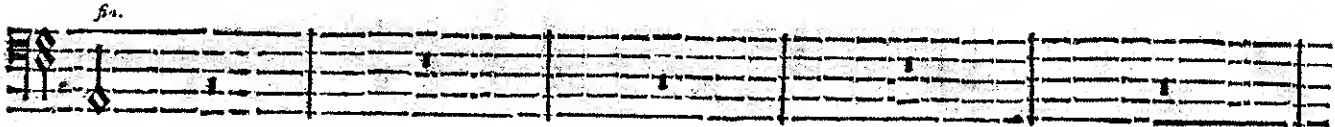
meaux.



meaux.



meaux.



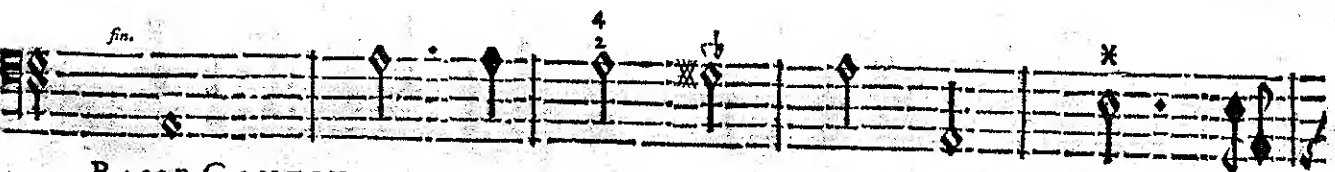
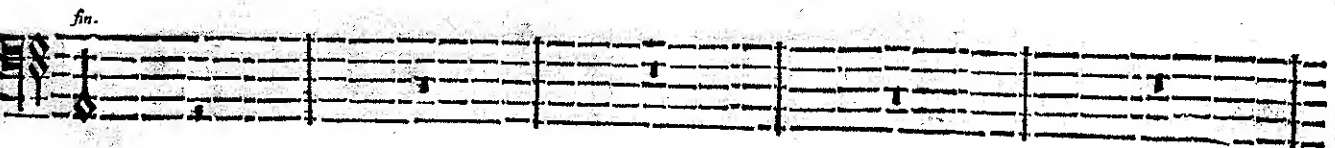
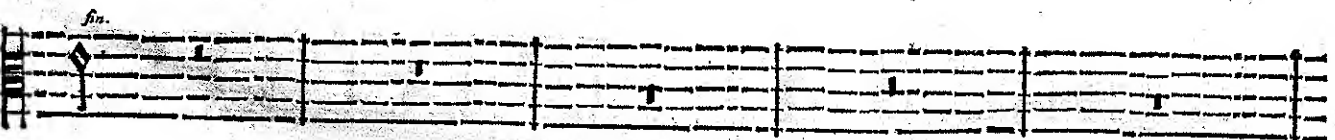
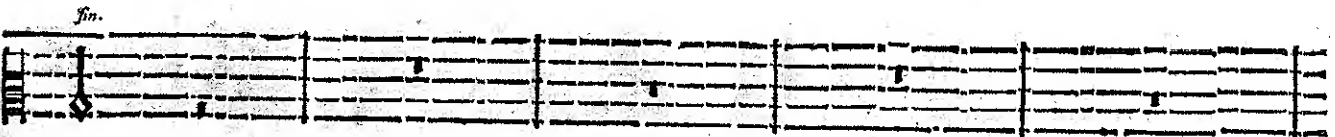
meaux.



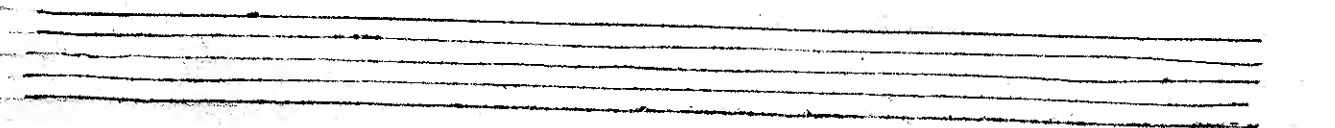
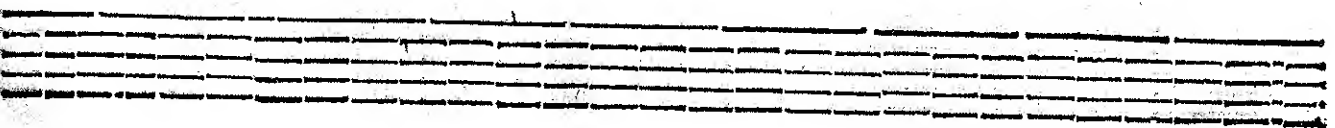
HAUTBOIS.



HAUTBOIS.

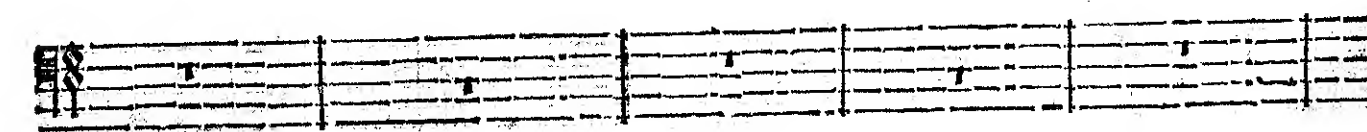
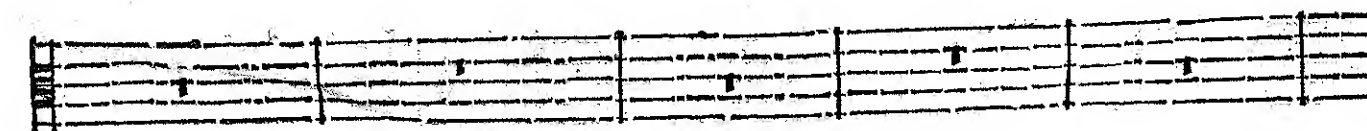
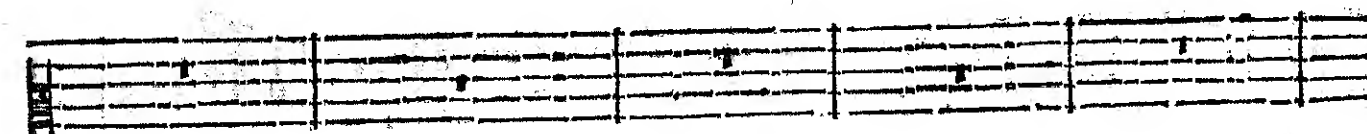
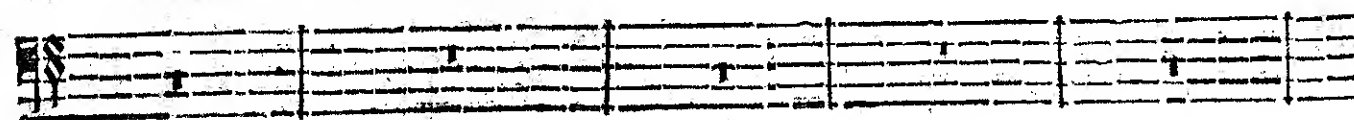
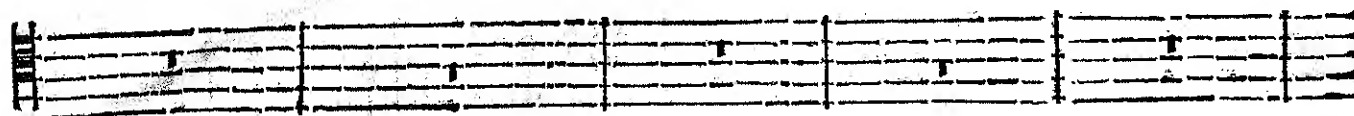
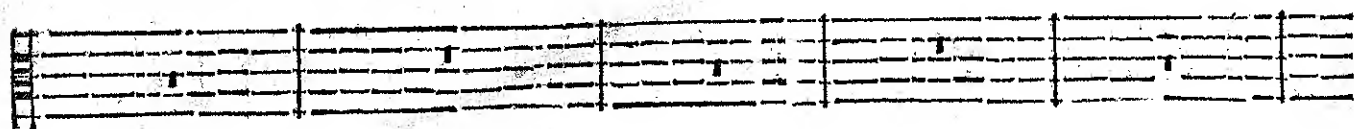
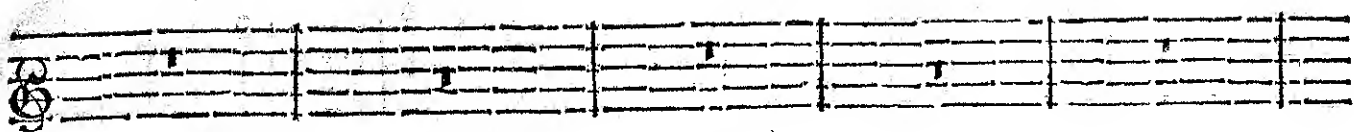


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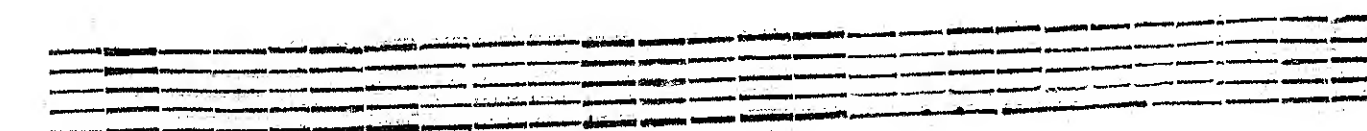
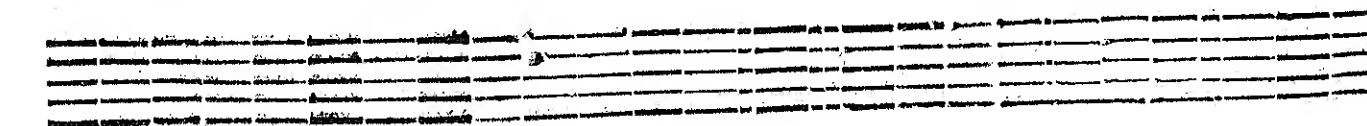


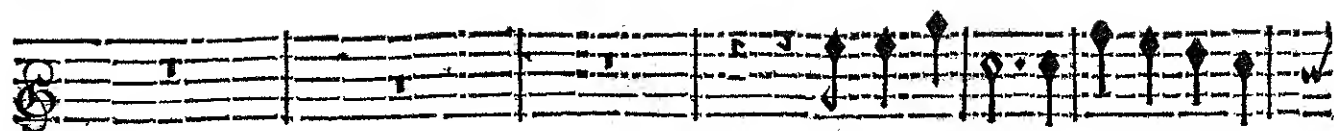
DU TEMPLE DE LA PAIX.

9

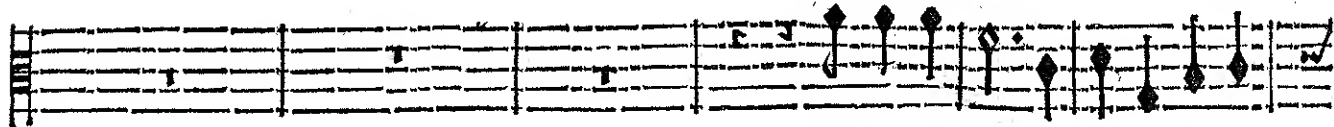


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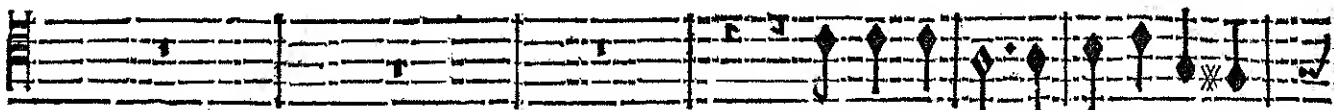




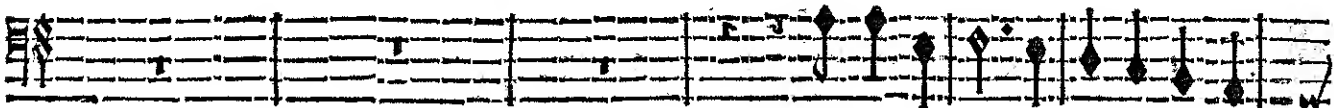
Messons nos voix au son des chalu-



Messons nos voix au son des chalu-



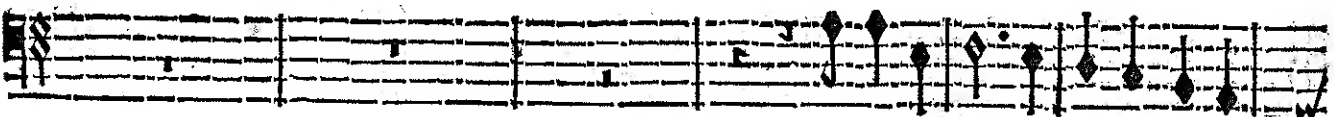
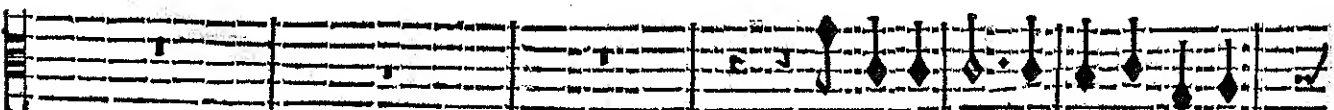
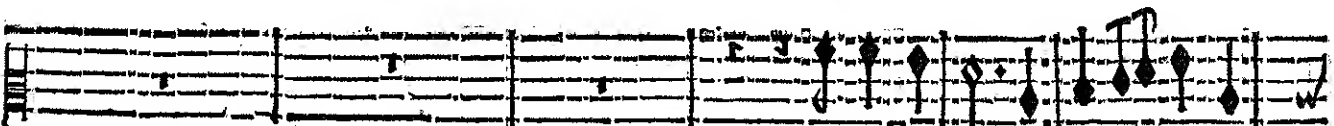
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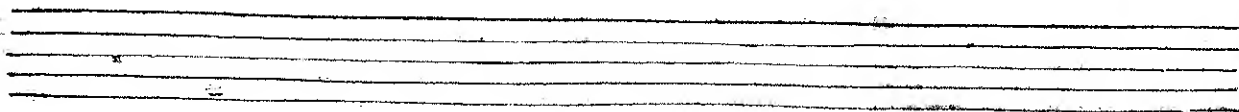
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VIOLONS.



BASSE-CONTINUE.

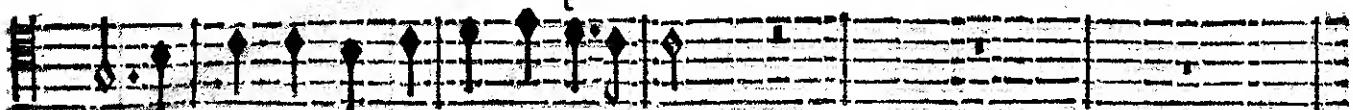




meaux, Dansons, Dansons à l'ombre des Ormeaux.



meaux, Dansons, Dansons à l'ombre des Ormeaux.



meaux, Dansons, Dansons à l'Ombre des Ormeaux.



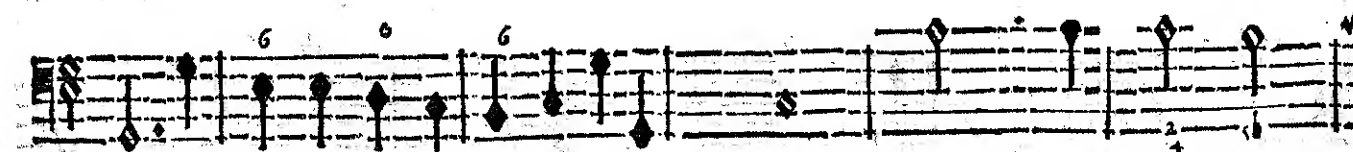
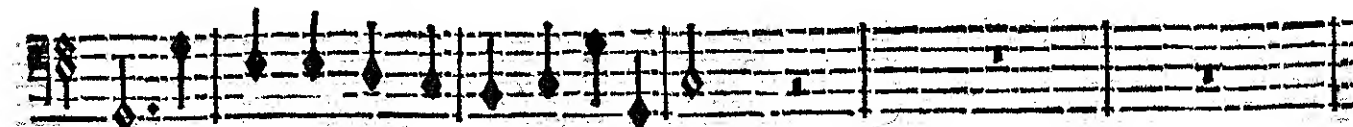
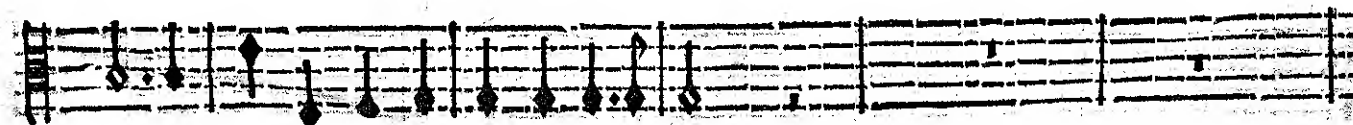
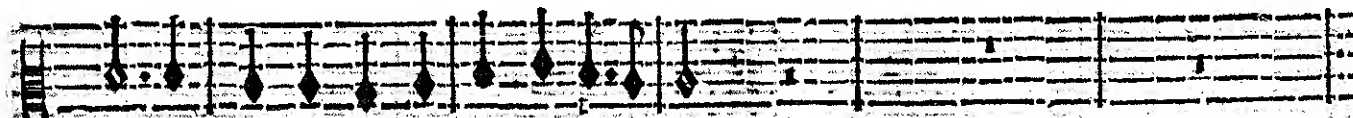
meaux, Dansons, Dansons à l'ombre des Ormeaux.



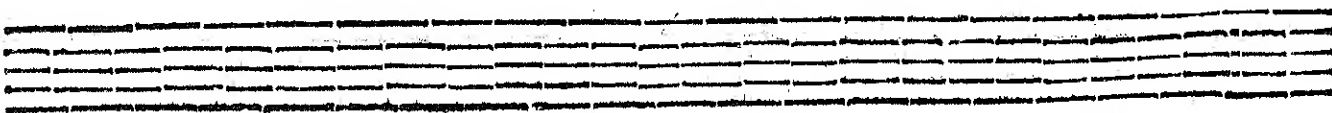
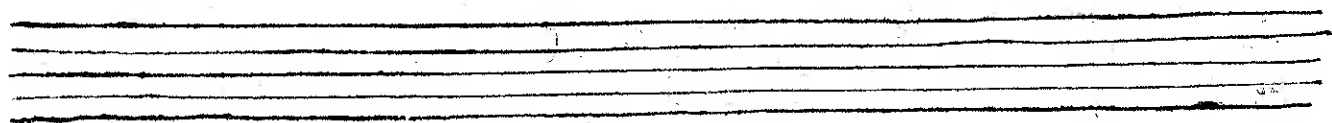
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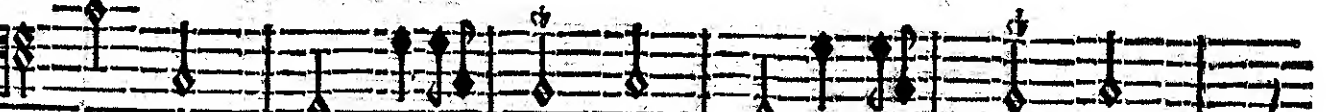
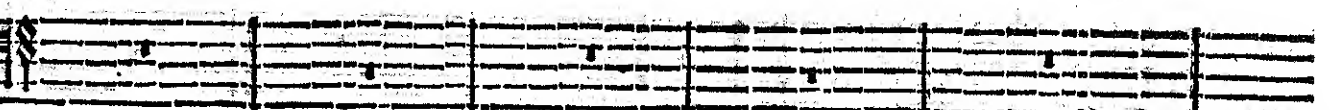
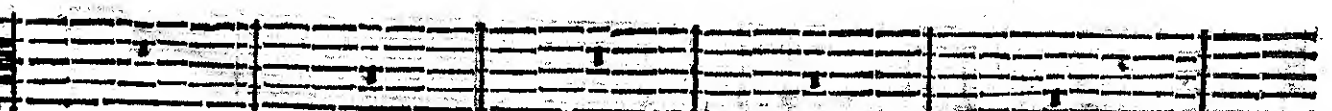
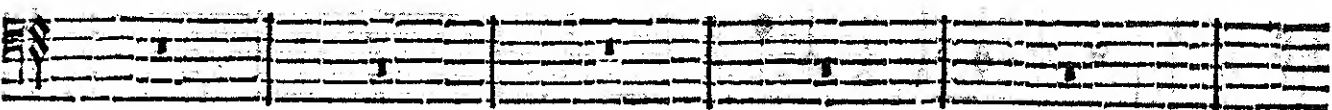
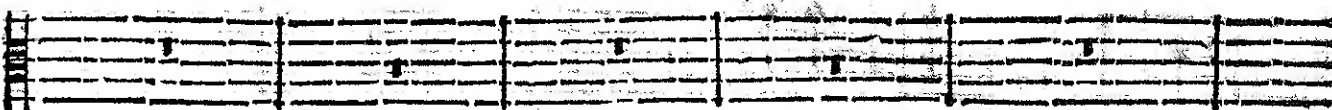
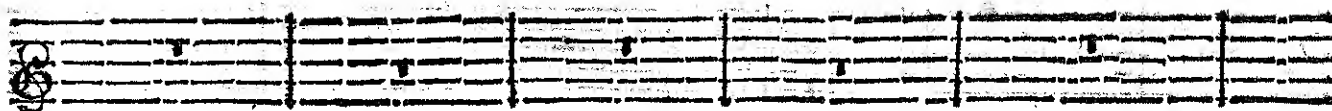
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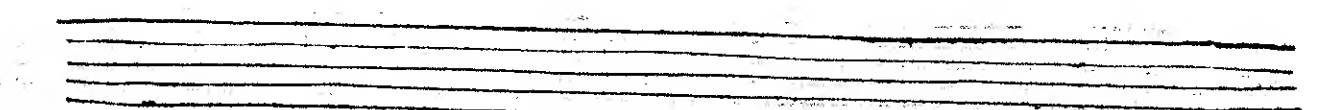
BASSE-CONTINUE.



BALLET



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

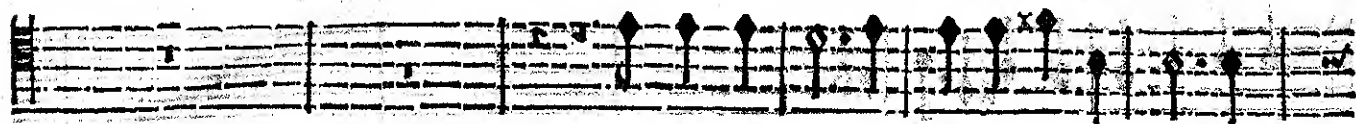
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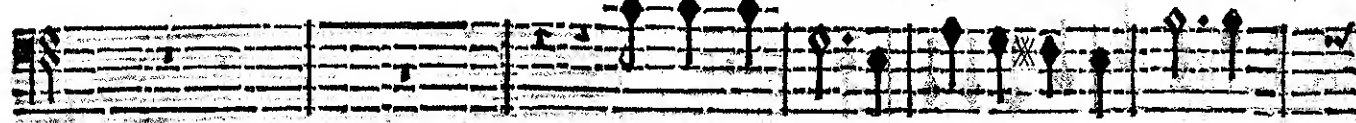
Messons nos voix au son des Chalumeaux, Dan-



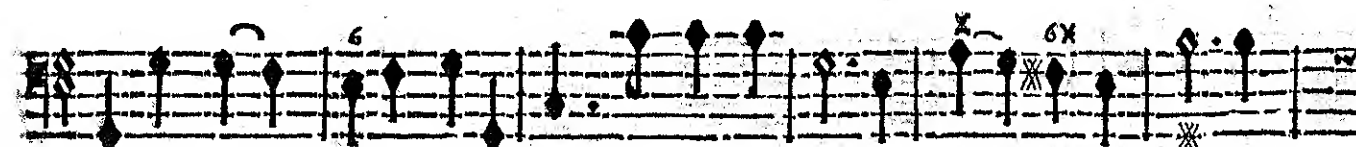
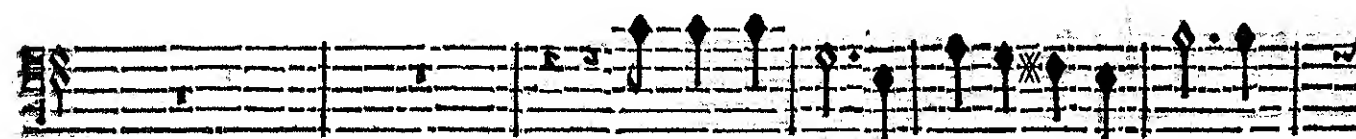
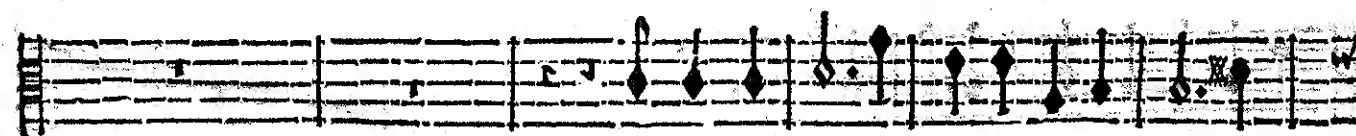
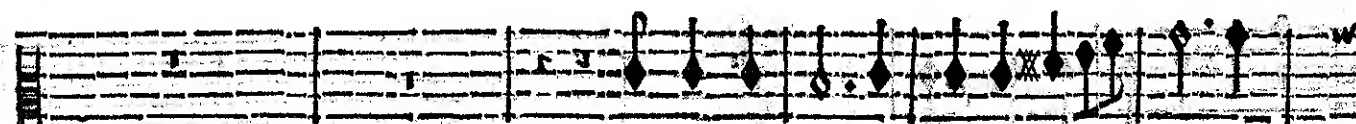
Messons nos voix au son des Chalumeaux, Dan-



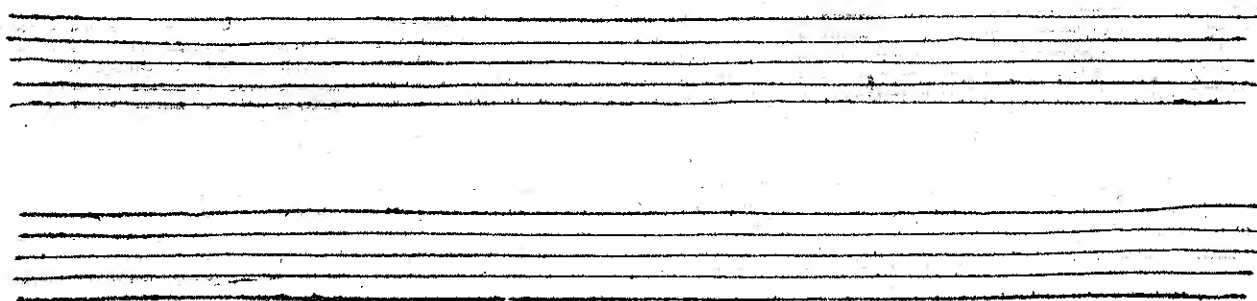
Messons nos voix au son des Chalumeaux, Dan-

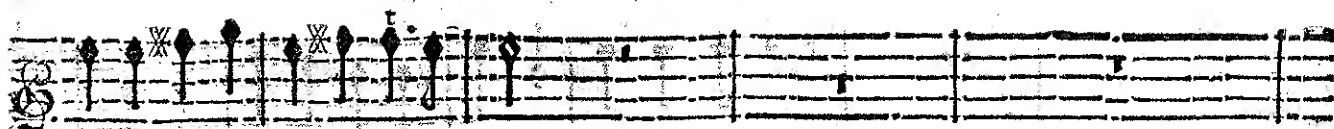


Messons nos voix au son des Chalumeaux, Dan-

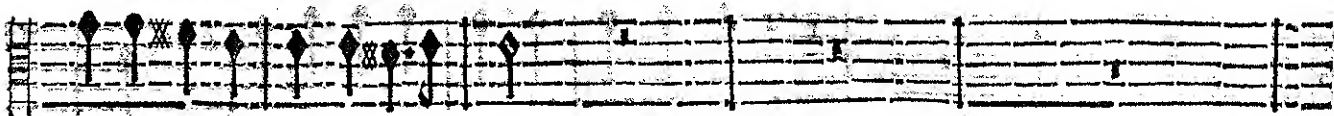


BASSE-CONTINUE.

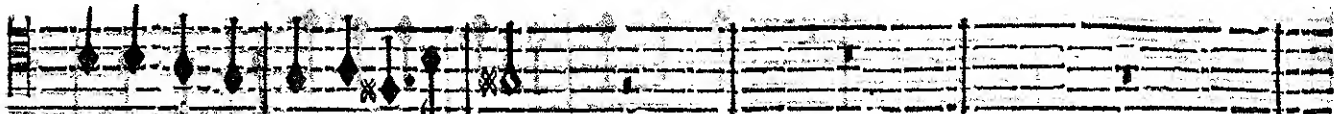




fons, Danfons à l'ombre des Ormeaux.



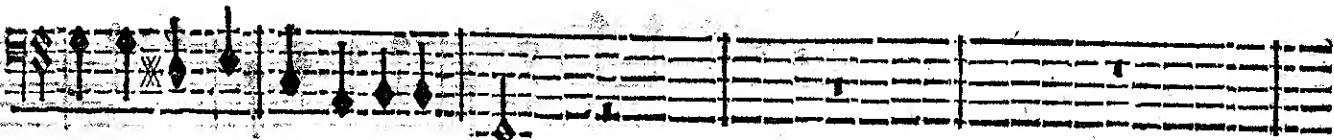
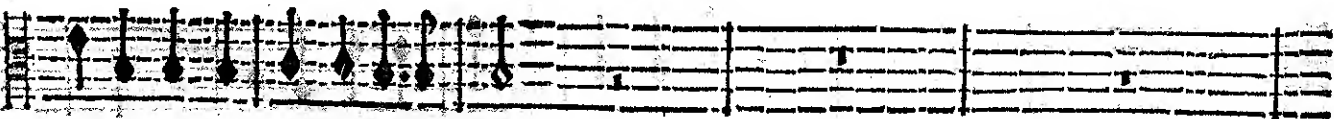
fons, Danfons à l'ombre des Ormeaux.



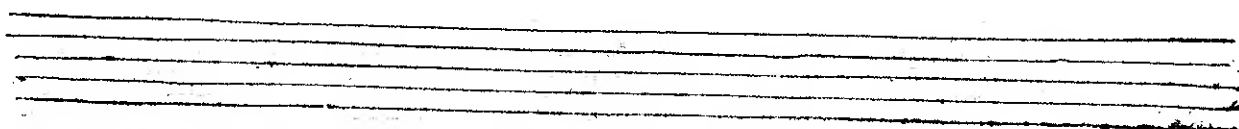
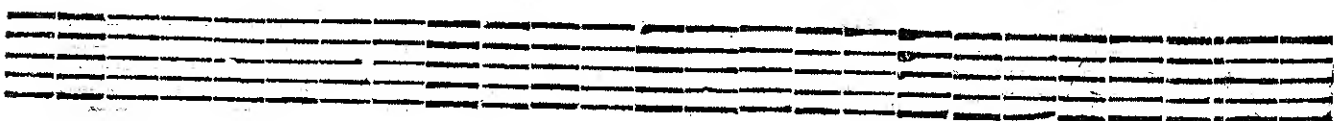
fons, Danfons à l'ombre des Ormeaux.



fons, Danfons à l'ombre des Ormeaux.



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

35

The musical score consists of ten staves. The first four staves are in treble clef and contain simple harmonic parts with whole and half notes. The fifth and sixth staves are in treble clef and feature more complex, rapid passages with many beamed notes. The seventh and eighth staves are in treble clef and return to a simpler harmonic texture. The ninth staff is in bass clef and contains a more active line with some accidentals. The tenth staff is in bass clef and includes dynamic markings: 'f' (forte), 's' (sforzando), and '6' (sesta). Above the staff are some markings: 'f', 'x', 's', '6', 'x', 'x'.

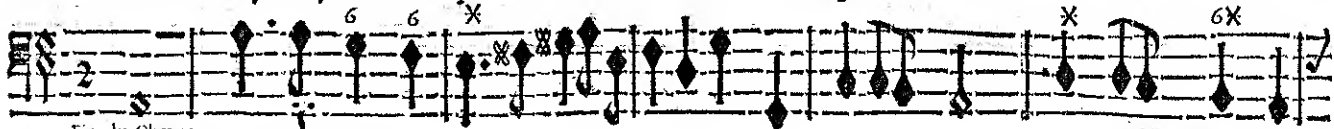
BASSE-CONTINUE.

On reprend le Chœur Preparons-nous, &c. page 6.

Four empty musical staves are provided at the bottom of the page for additional notation or performance.



D'un Roy toujours vainqueur la vertu sans exemple Nous assure un heureux re-



Fin du Chœur.

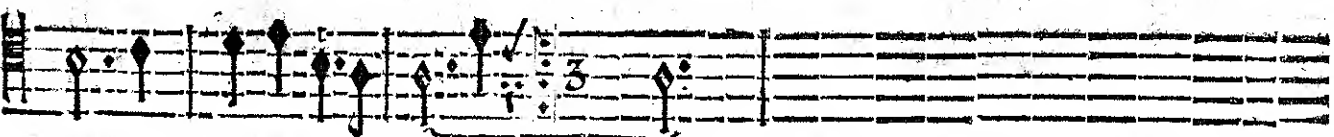
BASSE-CONTINUE.



pos. D'un pos. Les Nymphes de ces lieux ont eslevé ce Temple A l'honneur de la



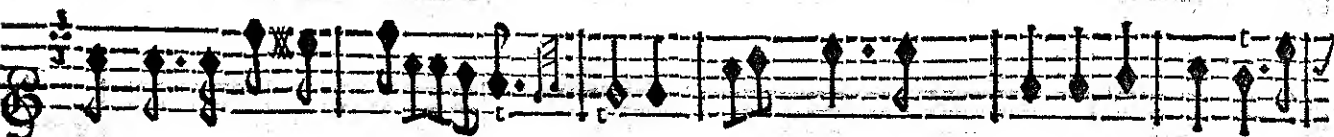
BASSE-CONTINUE.



Paix qu'on doit à ce Heros. Les ros.



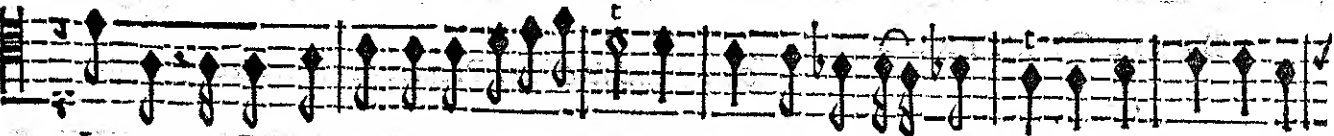
BASSE-CONTINUE.



Flutes.



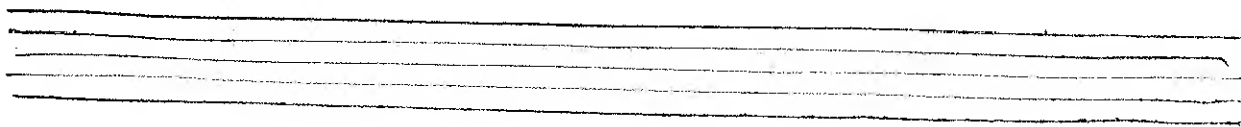
Flutes.

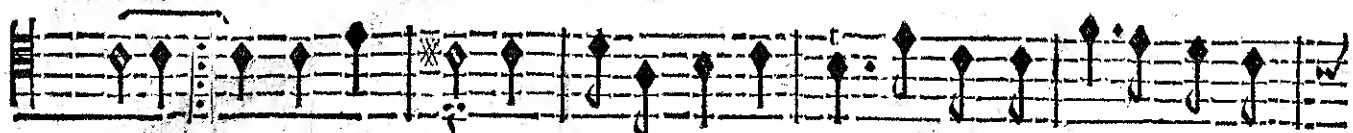
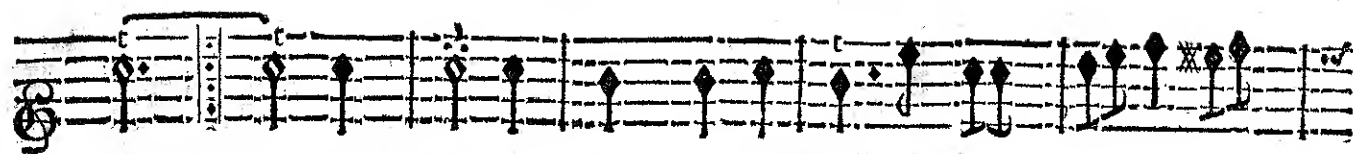


La prompt Renommée a publié la Feste Que dans ce Bois tranquille avec soin on ap-



BASSE-CONTINUE.

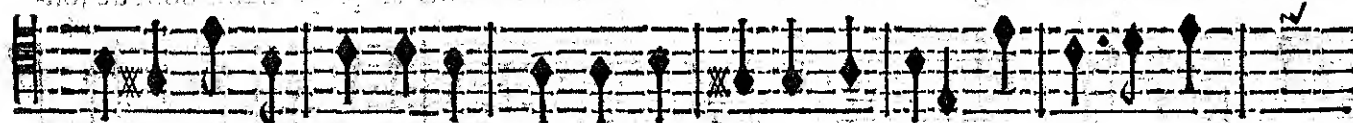
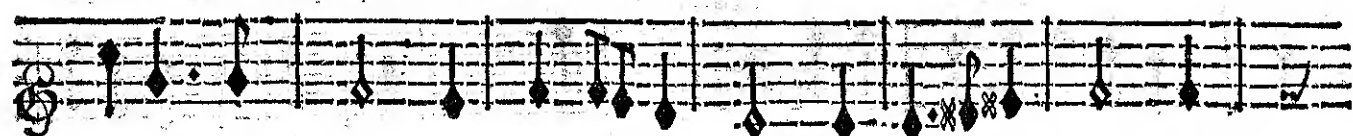
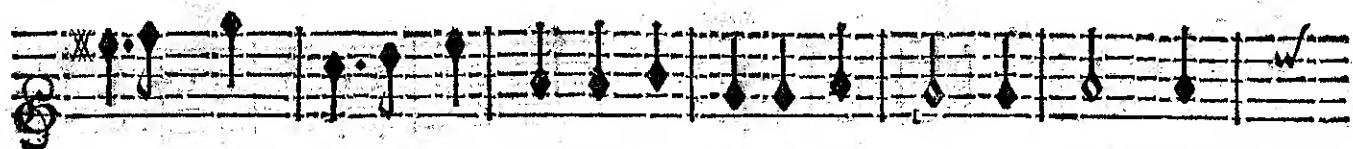




preste. preste. Cent Peuples de divers Climats Viendront entendre nos Mu-



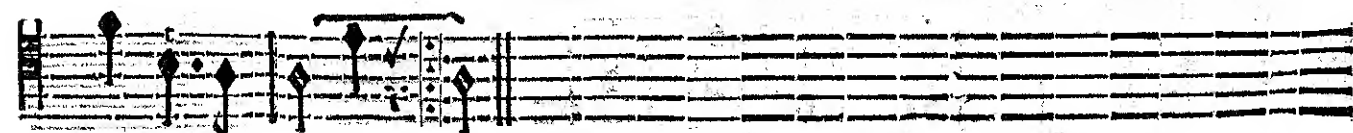
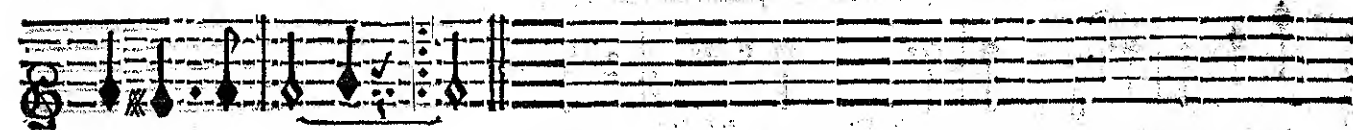
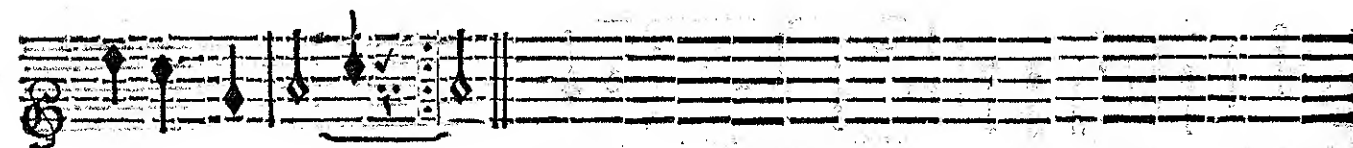
BASSE-CONTINUE.



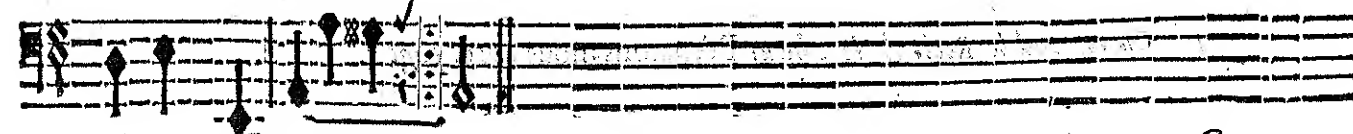
ettes, Et chanter avec nous dans ces belles Retraites La Paix & ses



BASSE-CONTINUE.



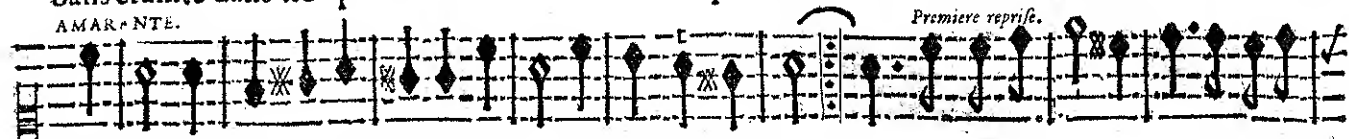
charmants appas. Cent pas.



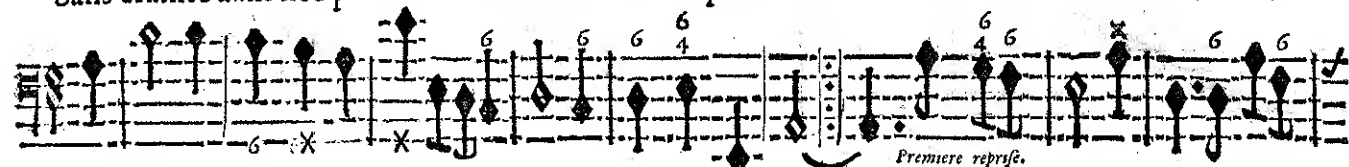
BASSE-CONTINUE.



Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-



Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-



BASSE-CONTINUE.



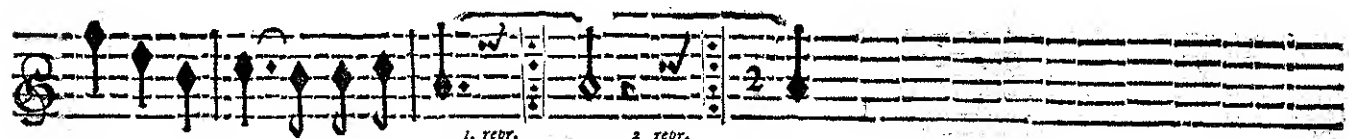
sants Sont loin de nos Berge- ries : Dans ces beaux lieux nos soins les pl^e pressants Sont de jou-



sants Sont loin de nos Berge- ries : Dans ces beaux lieux nos soins les pl^e pressants Sont de jou-



BASSE-CONTINUE.



ir des plaisirs innocents. cents. cents.



ir des plaisirs innocents. cents. cents.



BASSE-CONTINUE.

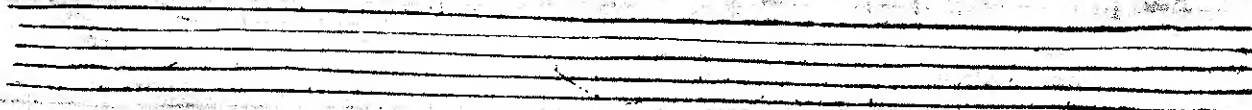
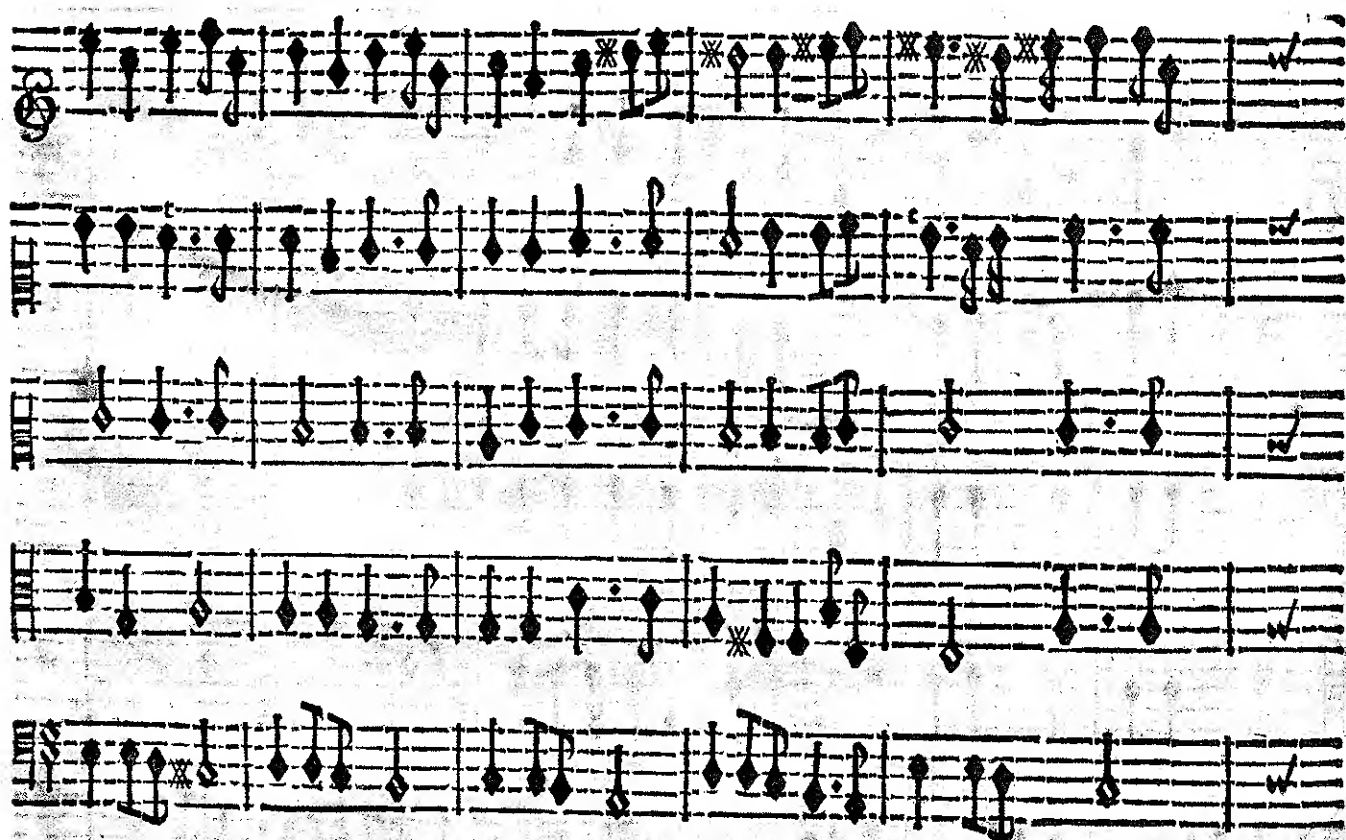
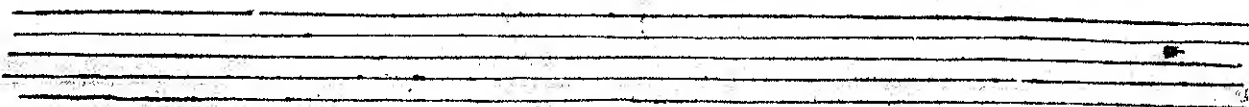
On reprend le Recit & le Chœur Preparons-nous, &c. page 5.

DU TEMPLE DE LA PAIX.

19

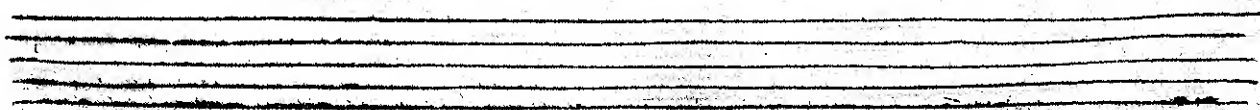
ENTRÉE DE BERGERS ET BERGERES.

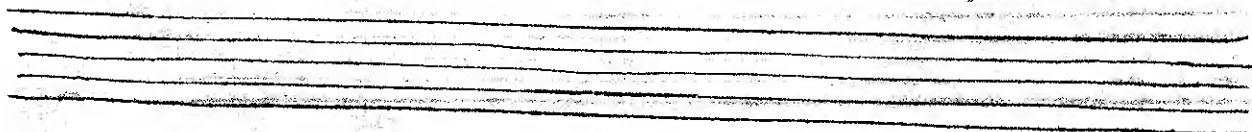
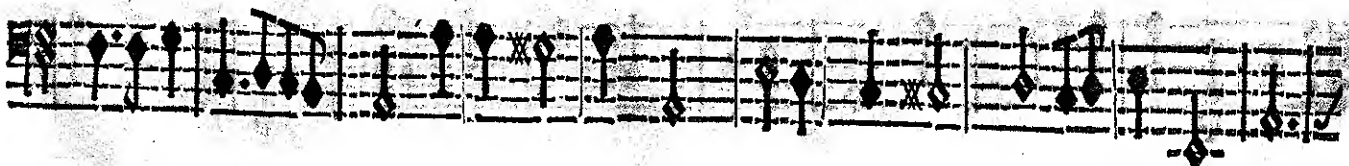
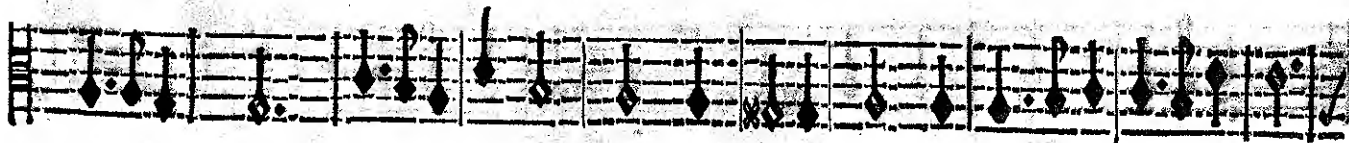
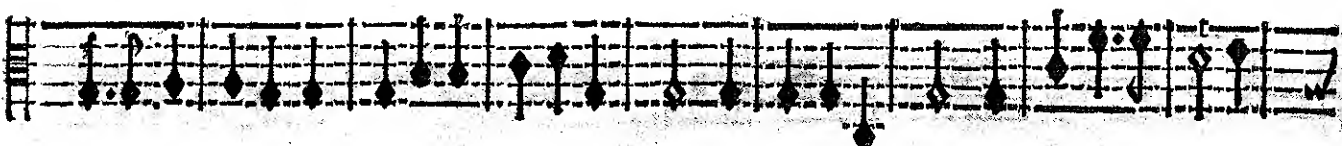
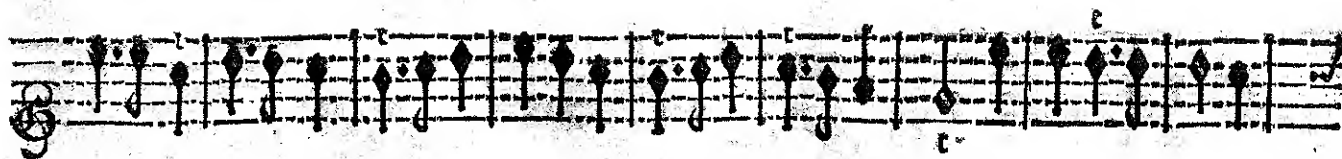




DU TEMPLE DE LA PAIX.

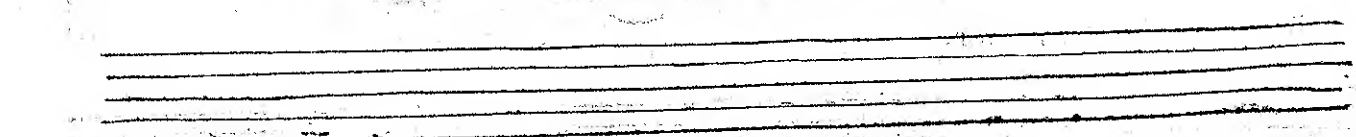
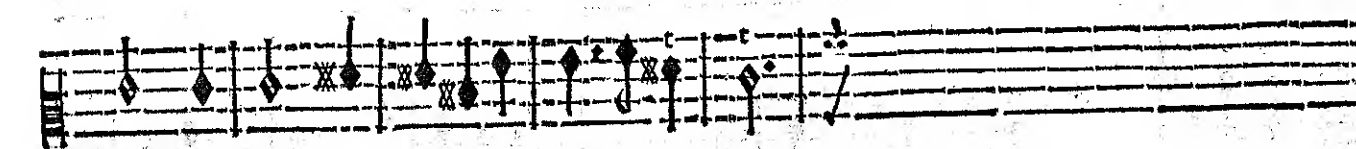
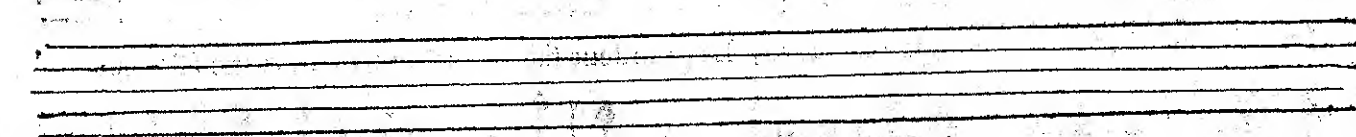
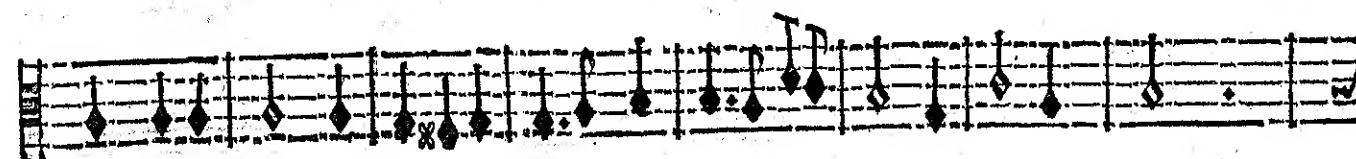
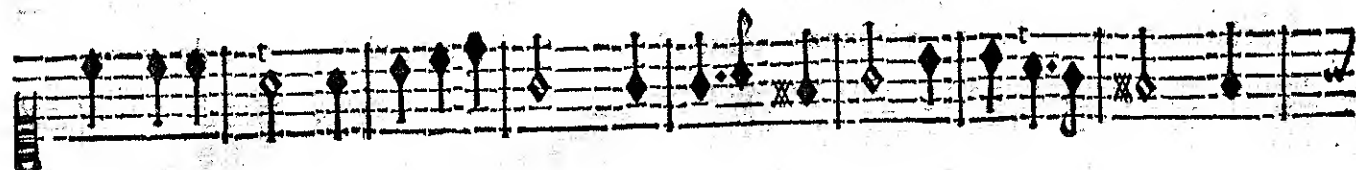
21



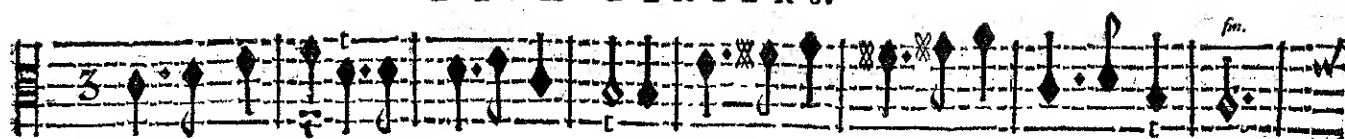


DU TEMPLE DE LA PAIX.

23



BALLET
DEUX BERGERS.



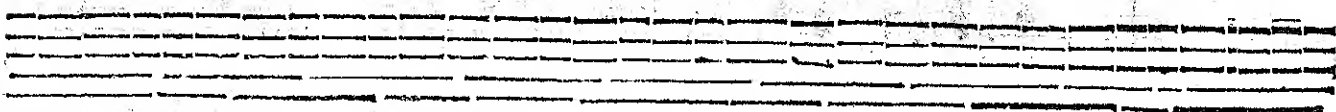
CHarmant repos d'une vie inno- cente, Nôtre bonheur ne despend que de vous.



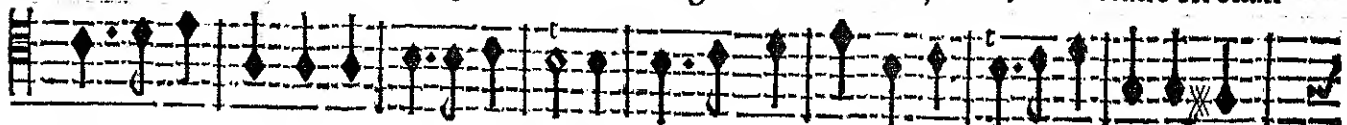
Charmant repos d'une vie innocente, Notre bonheur ne despend que de vous.



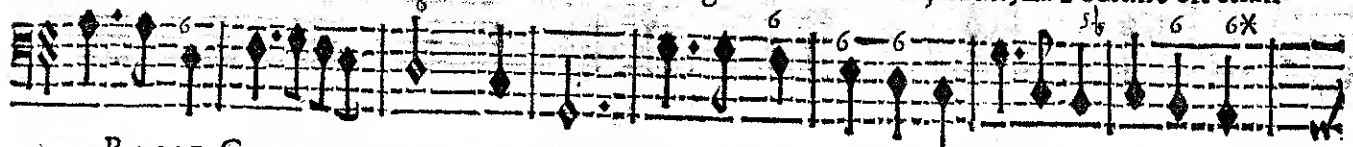
BASSE-CONTINUE.



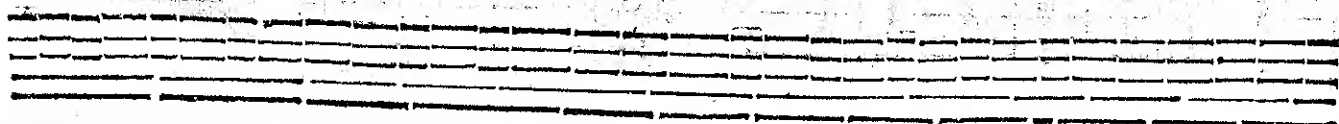
Le noir chagrin suit la pompe éclatante, La grandeur fait des jaloux, La Fortune est chan-



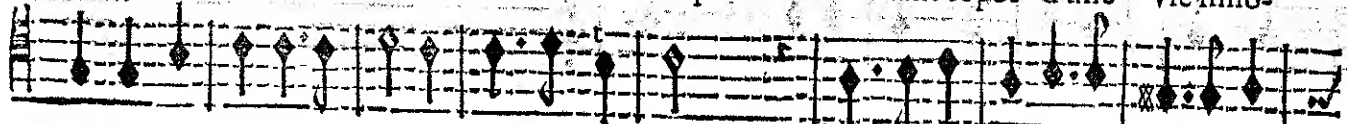
Le noir chagrin suit la pompe éclatante, La grandeur fait des jaloux, La Fortune est chan-



BASSE-CONTINUE.



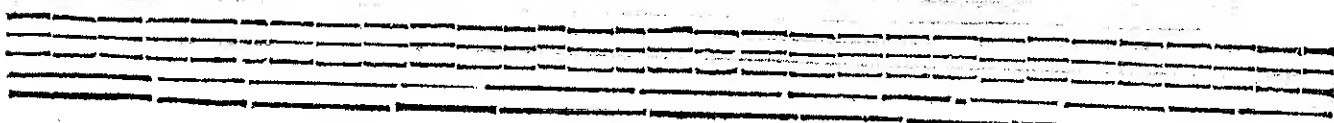
geante, Qui reçoit ses dons doit craindre ses coups. Charmant repos d'une vie inno-

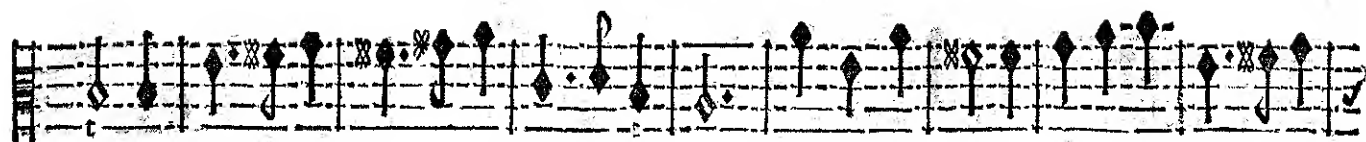


geante, Qui reçoit ses dons doit craindre ses coups. Charmant repos d'une vie inno-

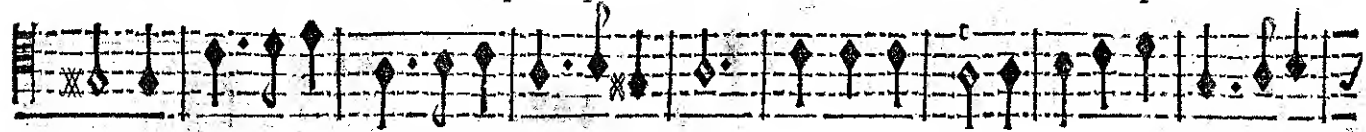


BASSE-CONTINUE.

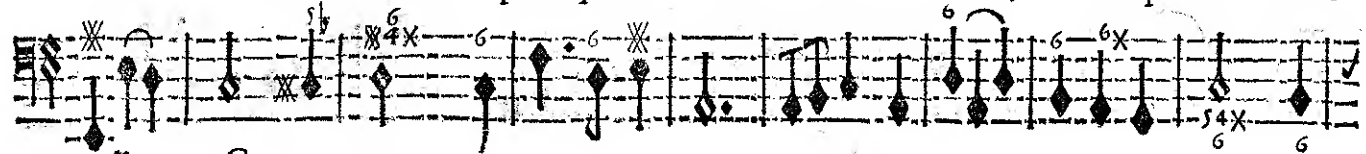




centé, Nostre bonheur ne despend que de vous. Tout nous enchante, Les vrais plaisirs ne font



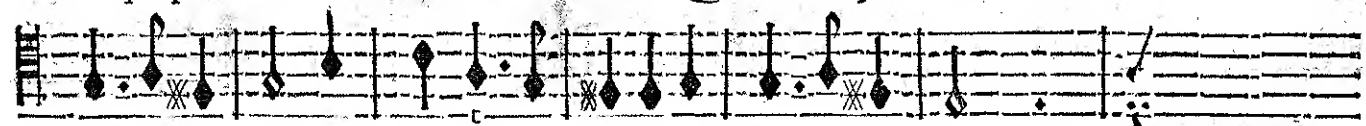
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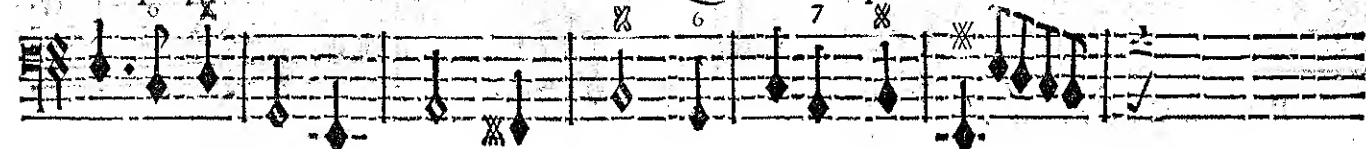
BASSE-CONTINUE.



faits que pour nous, Nostre ame est contente, Quel bien est plus doux.



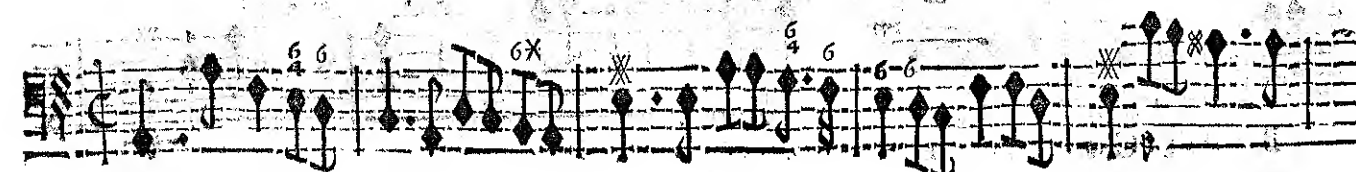
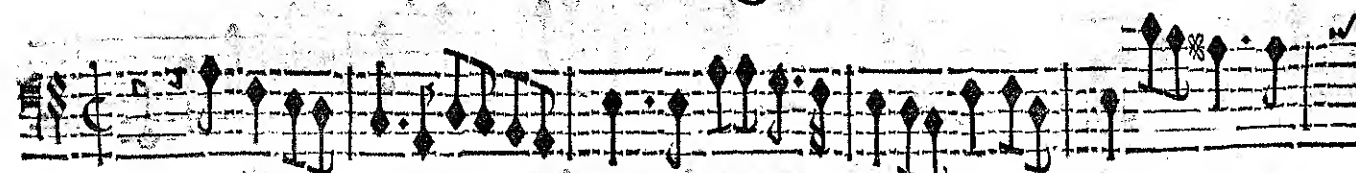
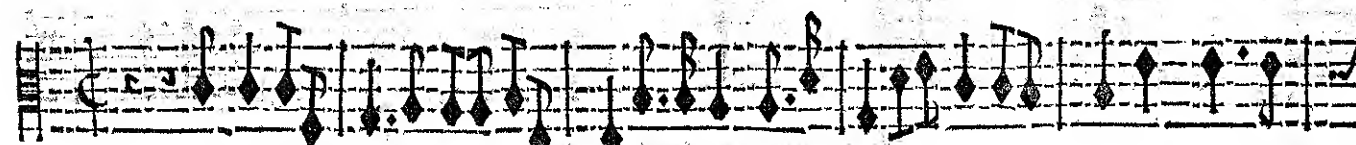
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BASSE-CONTINUE.

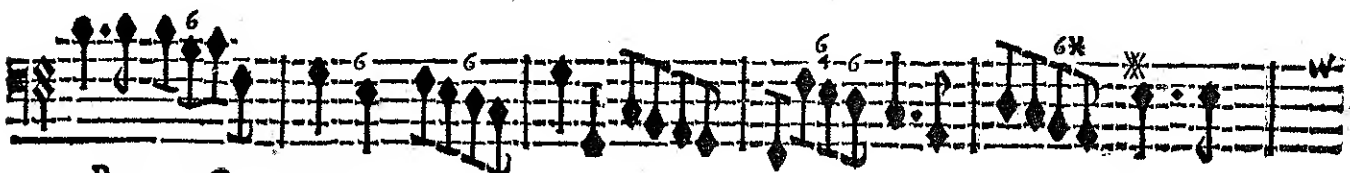
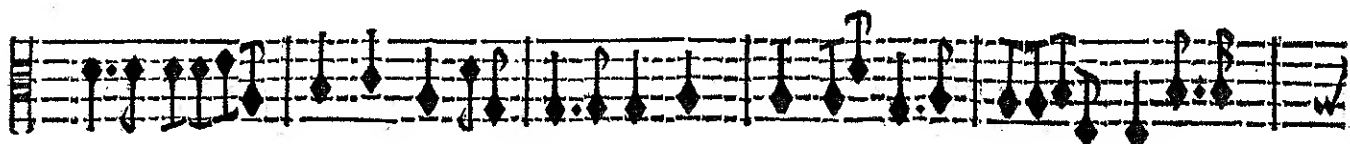
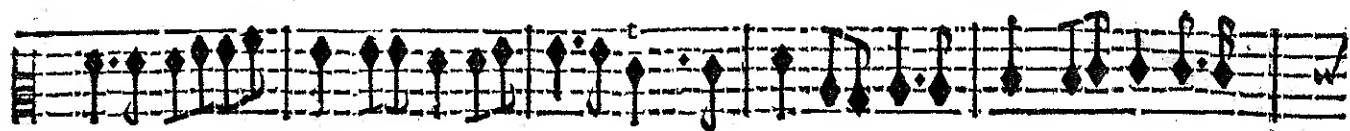
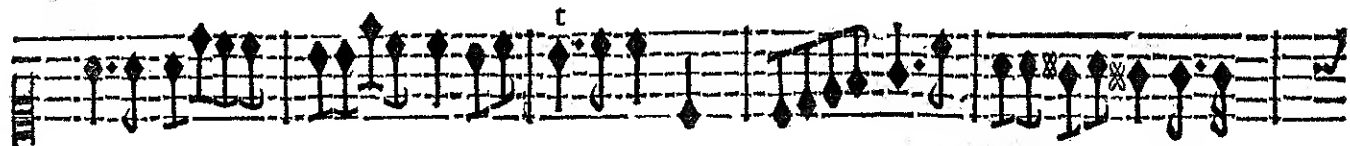


PRELUDE.

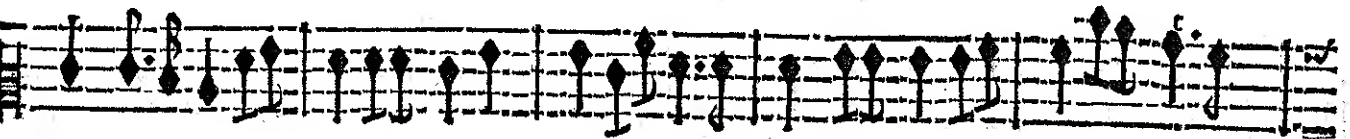
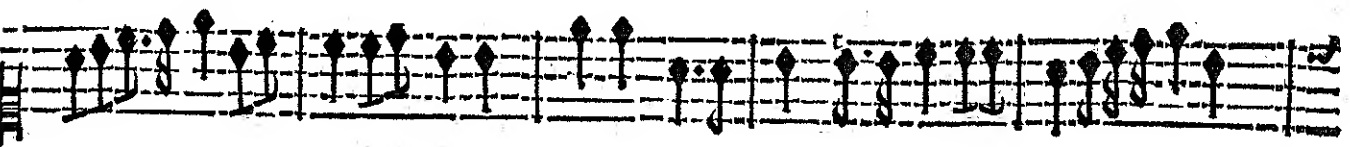


BASSE-CONTINUE.

D



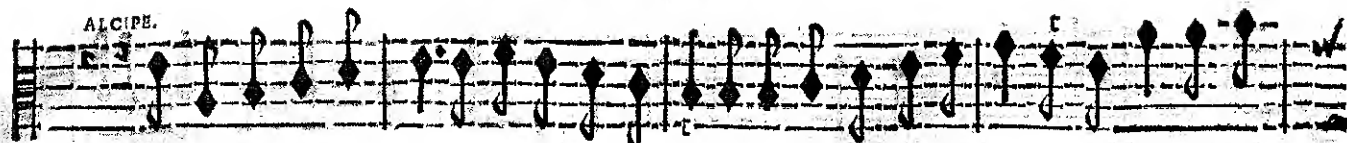
BASSE-CONTINUE.



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

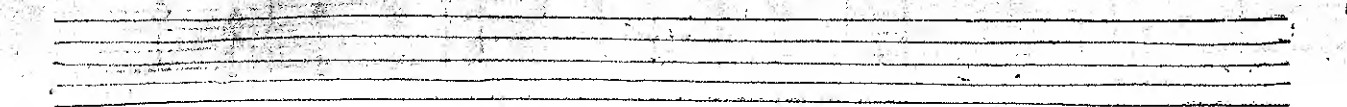
27



Le Prince qui poursuit avec un soin extrême Les Hostes furieux des Forests d'alen-



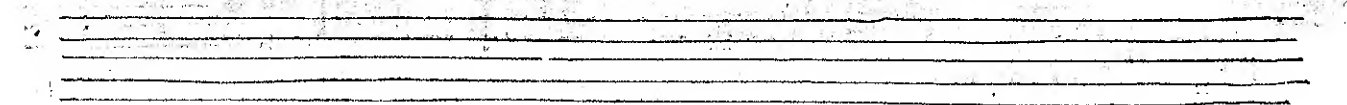
BASSE-CONTINUE.



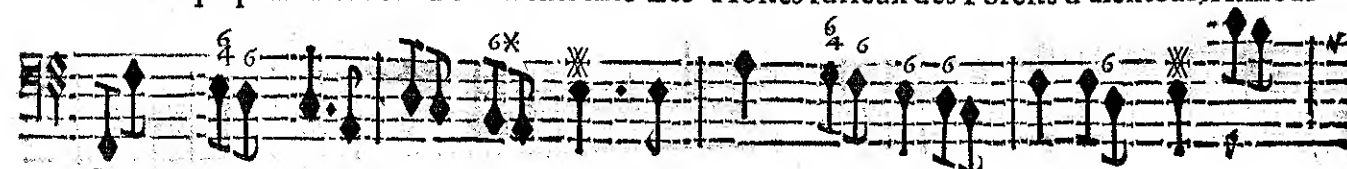
tour, Aime assez nos Concerts pour les offrir luy- même, Au grand Roy dont il tient le jour. Le



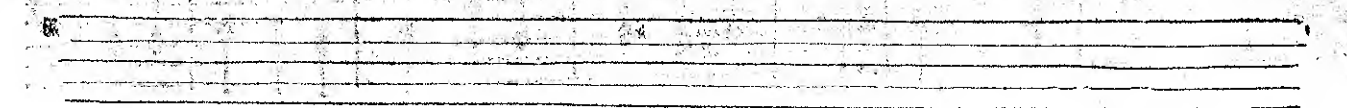
BASSE-CONTINUE.



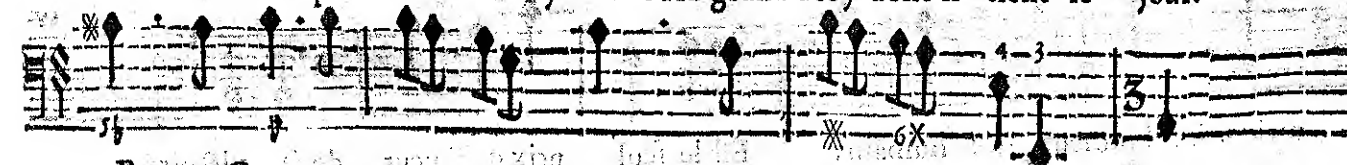
Prince qui poursuit avec un soin extrême Les Hostes furieux des Forests d'alentour, Aime af-



BASSE-CONTINUE.



sez nos Concerts pour les offrir luy-même Au grand Roy dont il tient le jour.

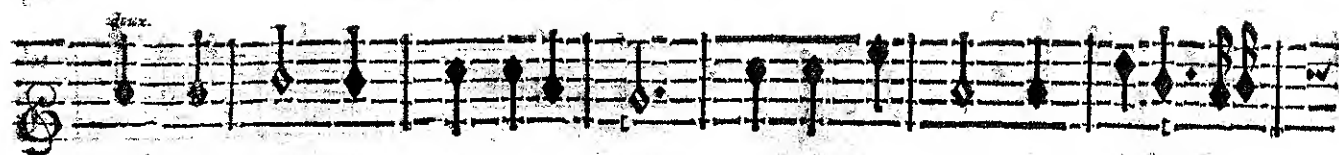


BASSE-CONTINUE.

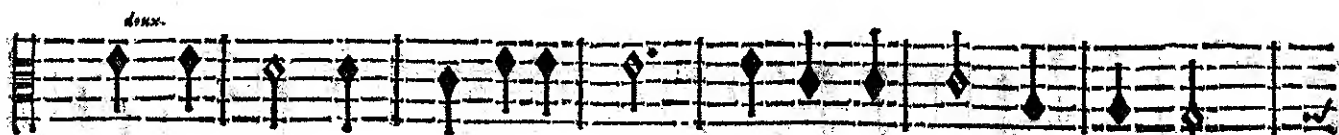


Dij

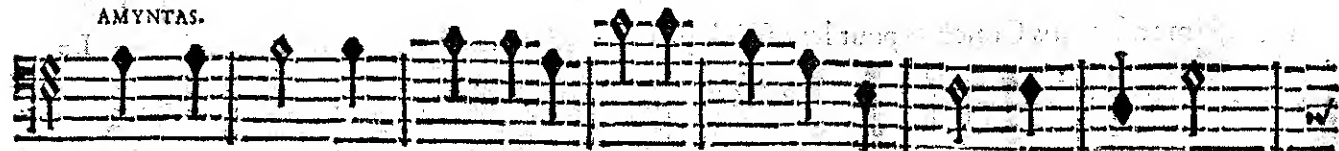
20171103 20171103



VIOLONS.



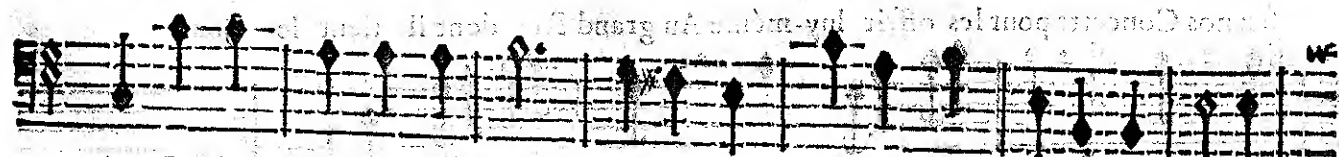
AMYNTAS.



Que ce Roy vainqueur à de gloire, Le sort du Monde est en ses



BASSE-CONTINUE.



mains. Le bonheur des humains Est le seul prix qu'il veut de la victoire.



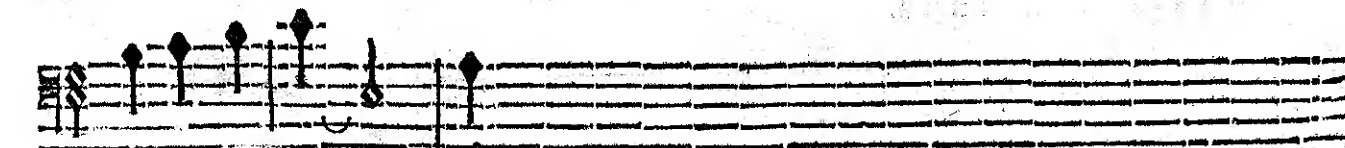
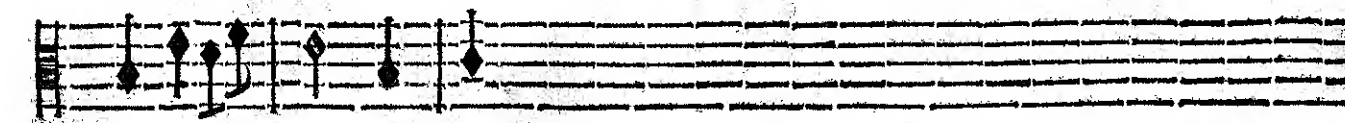
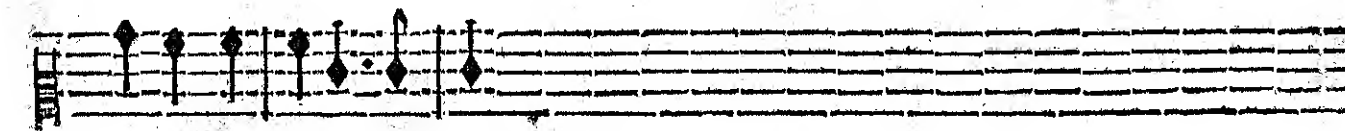
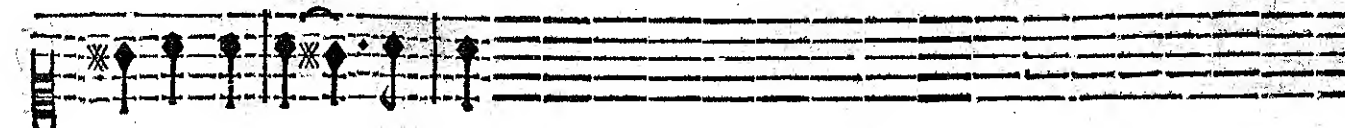
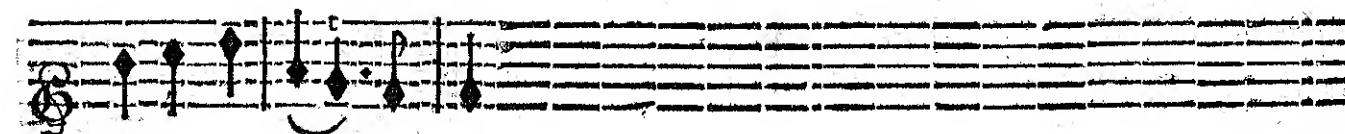
BASSE-CONTINUE.



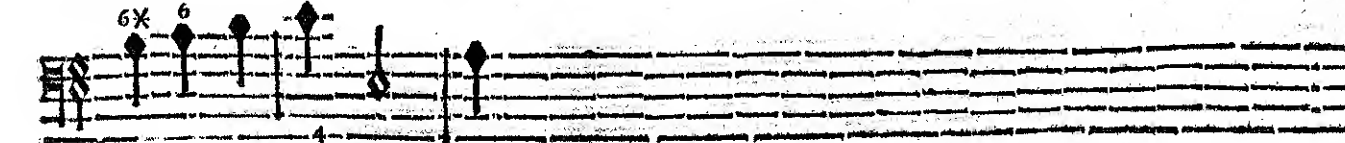
Le bonheur des humains, Le bonheur des humains Est le seul prix qu'il veut



BASSE-CONTINUE.



de la victoi- re.



BASSE-CONTINUE.

CHOEURS.



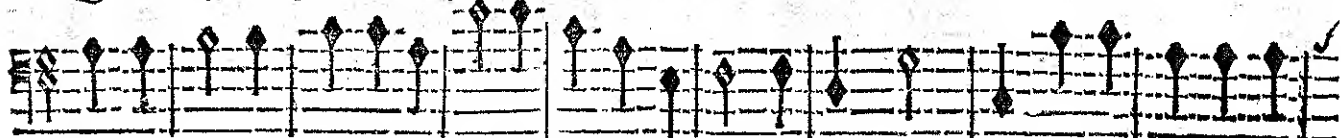
Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



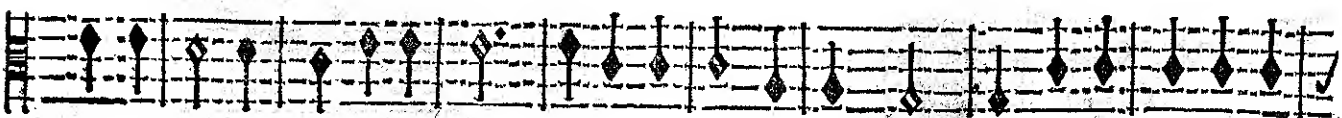
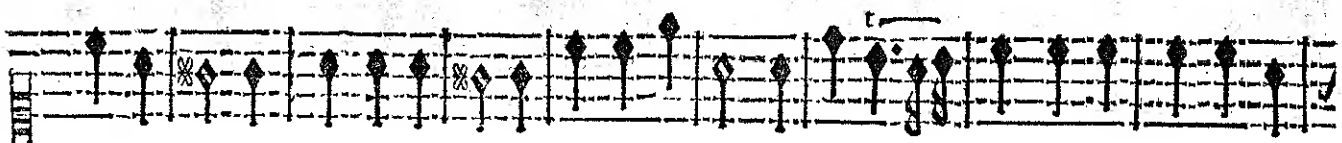
Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



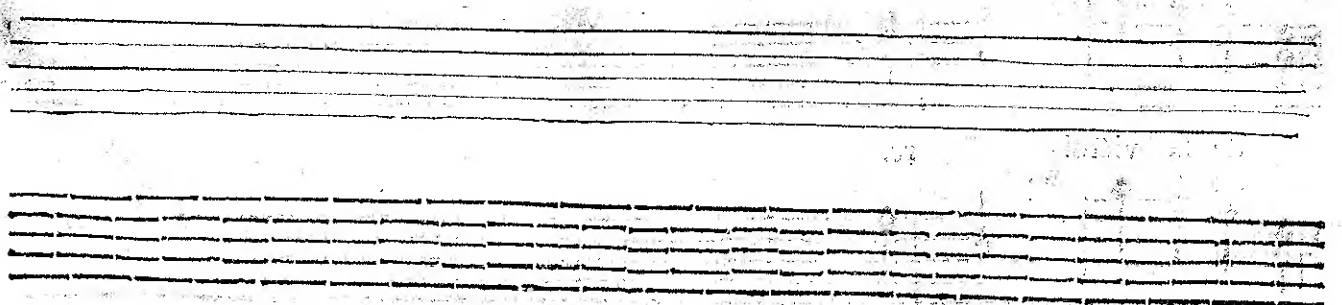
Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



VIOLONS.



BASSE-CONTINUE.

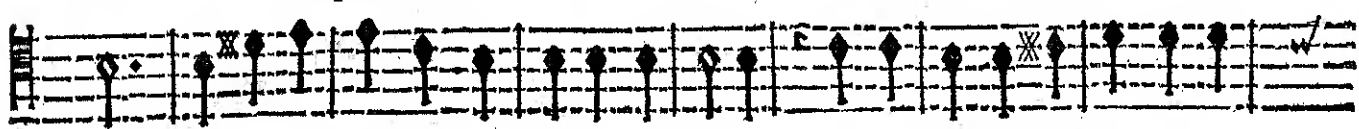




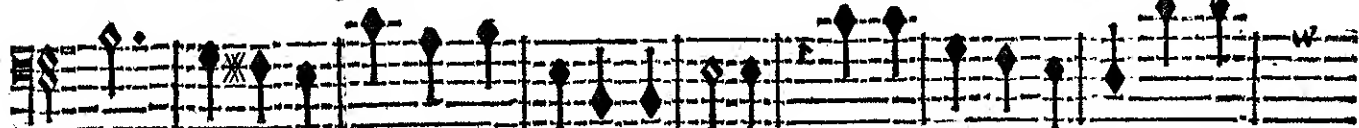
mais Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



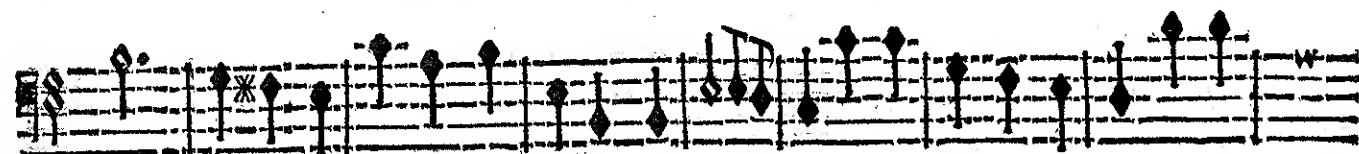
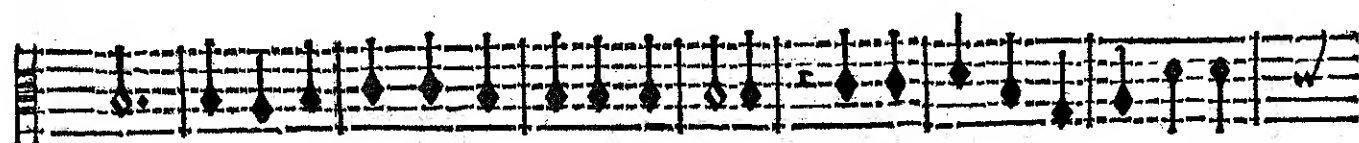
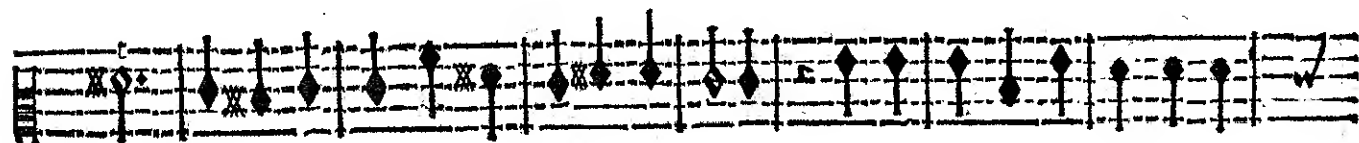
mais Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



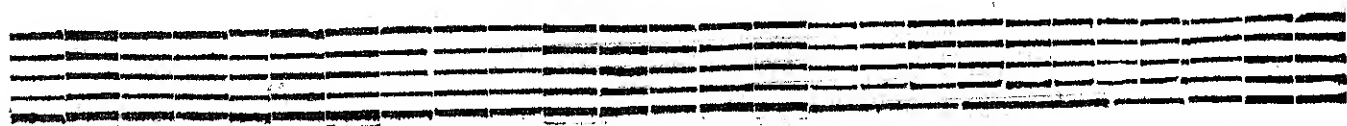
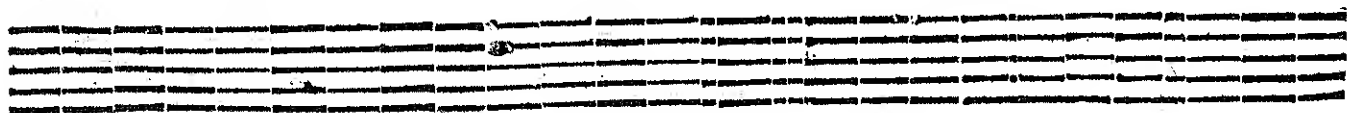
mais Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



mais Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



BASSE-CONTINUE.



BALLET

heur des humains Est le seul prix qu'il veut de sa victoi- re.

heur des humains Est le seul prix qu'il veut de sa victoi- re.

heur des humains Est le seul prix qu'il veut de sa victoi- re.

heur des humains Est le seul prix qu'il veut de sa victoi- re.

heur des humains Est le seul prix qu'il veut de sa victoi- re.

BASSE-CONTINUE.

ИЗДАТЕЛЬСТВО

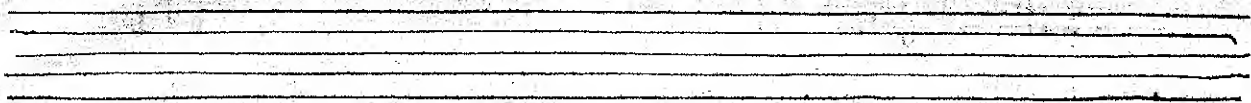
UN BERGER



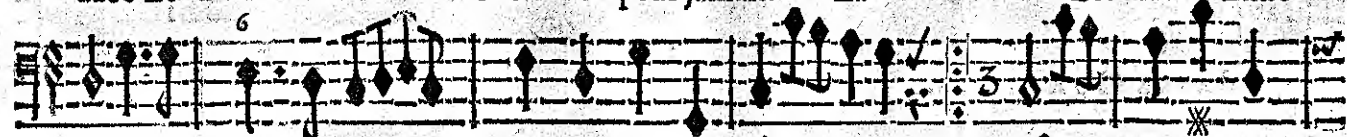
La gloire luy suffit, les vœux sont satisfaits. Il est content d'humilier l'au-



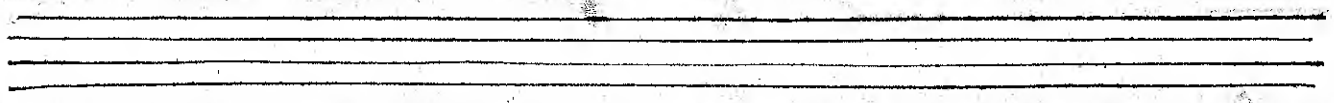
BASSE-CONTINUE.



dace Et d'en- chaîner la Guer- re pour jamais. La mais. Les seuls Enne-



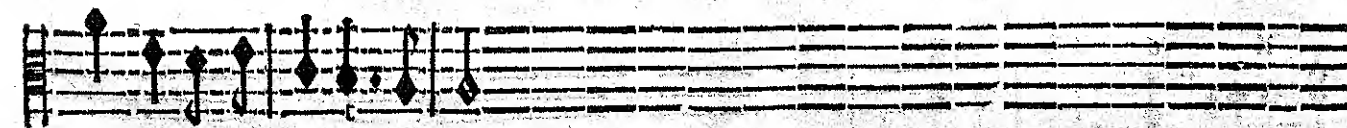
BASSE-CONTINUE.



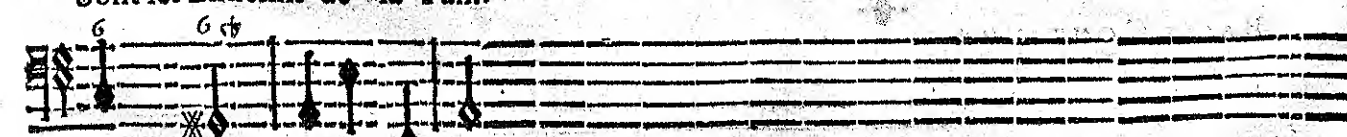
mis qu'il menace Sont les Ennemis de la Paix. Les seuls Ennemis qu'il menace



BASSE-CONTINUE.



Sont les Ennemis de la Paix.



BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains similar rhythmic patterns. The third and fourth staves are also in bass clef and continue the melodic and harmonic development. The fifth staff is in bass clef and includes some notes with asterisks above them, possibly indicating specific performance techniques or ornaments. The system concludes with a double bar line.

BASSE-CONTINUE.

A set of five empty musical staves, likely for the Basse-Continue section, consisting of two treble clef staves and three bass clef staves.

The second system of the musical score consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains similar rhythmic patterns. The third and fourth staves are also in bass clef and continue the melodic and harmonic development. The fifth staff is in bass clef and includes some notes with asterisks above them, possibly indicating specific performance techniques or ornaments. The system concludes with a double bar line.

The third system of the musical score consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains similar rhythmic patterns. The third and fourth staves are also in bass clef and continue the melodic and harmonic development. The fifth staff is in bass clef and includes some notes with asterisks above them, possibly indicating specific performance techniques or ornaments. The system concludes with a double bar line.

The fourth system of the musical score consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains similar rhythmic patterns. The third and fourth staves are also in bass clef and continue the melodic and harmonic development. The fifth staff is in bass clef and includes some notes with asterisks above them, possibly indicating specific performance techniques or ornaments. The system concludes with a double bar line.

The fifth system of the musical score consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains similar rhythmic patterns. The third and fourth staves are also in bass clef and continue the melodic and harmonic development. The fifth staff is in bass clef and includes some notes with asterisks above them, possibly indicating specific performance techniques or ornaments. The system concludes with a double bar line.

The sixth system of the musical score consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains similar rhythmic patterns. The third and fourth staves are also in bass clef and continue the melodic and harmonic development. The fifth staff is in bass clef and includes some notes with asterisks above them, possibly indicating specific performance techniques or ornaments. The system concludes with a double bar line.

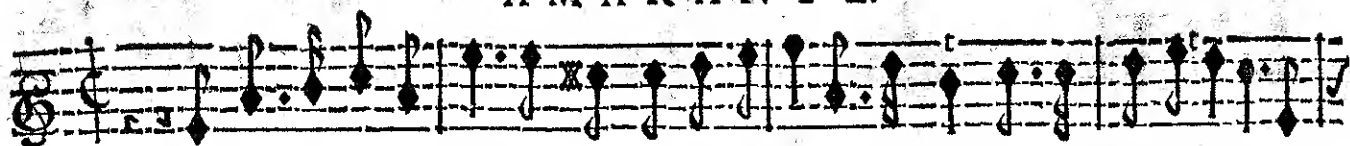
BASSE-CONTINUE.

A set of five empty musical staves, likely for the Basse-Continue section, consisting of two treble clef staves and three bass clef staves.

DU TEMPLE DE LA PAIX.

35

AMARANTE.



Pour rendre son Empire heureux & florissant Ses travaux trouvent tout facile. Pour



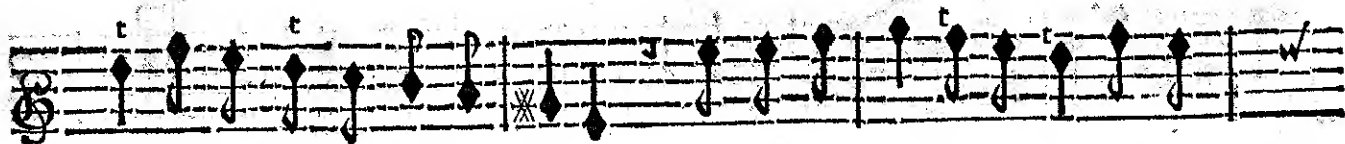
BASSE-CONTINUE.



rendre son Empire heureux & florissant Ses travaux trouvent tout facile. Il est toujours agif-



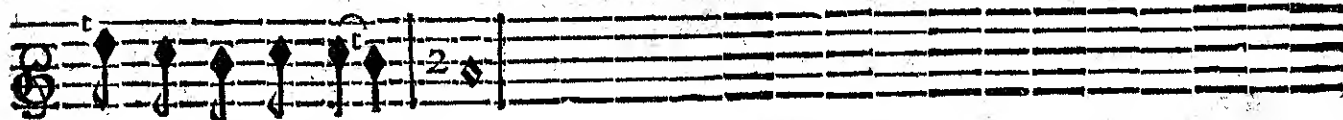
BASSE-CONTINUE.



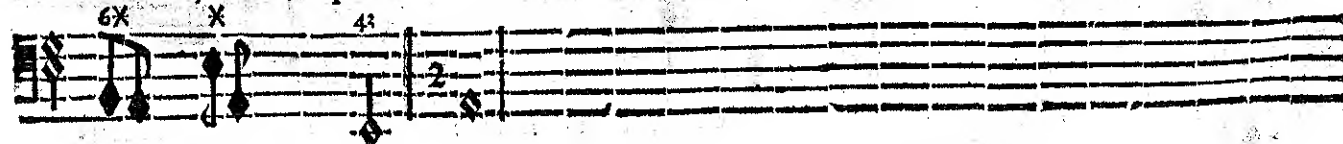
fant Et paraît toujours tranquille. Il est toujours agissant Et pa-



BASSE-CONTINUE.



raît toujours tranquille.



BASSE-CONTINUE.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The middle and bottom staves are in bass clef and contain similar rhythmic patterns, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The middle and bottom staves are in bass clef and contain similar rhythmic patterns, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

Entre les autres Roys ce Roy victorieux Est tel que l'on dépeint entre les autres

The third system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The middle and bottom staves are in bass clef and contain similar rhythmic patterns, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

BASSE-CONTINUE.

The fourth system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The middle and bottom staves are in bass clef and contain similar rhythmic patterns, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

The fifth system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The middle and bottom staves are in bass clef and contain similar rhythmic patterns, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

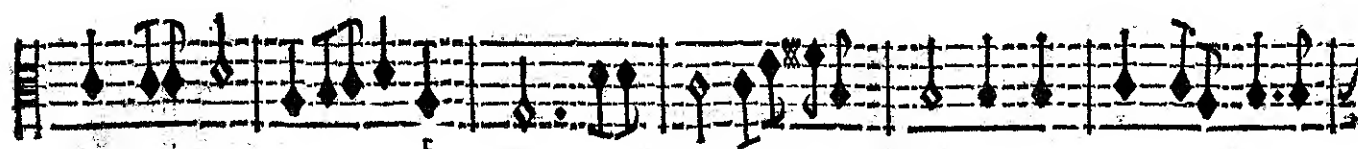
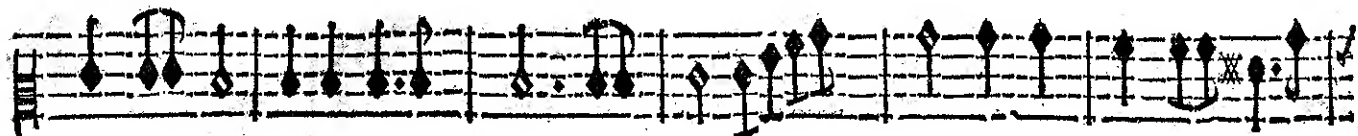
Dieux. Celuy qui lan- ce le Ton- nerre: nerre: C'est l'Au-

The sixth system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The middle and bottom staves are in bass clef and contain similar rhythmic patterns, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

37



teur glorieux Du repos de la terre, C'est l'effroy des audacieux Qui voudroient dechaîner la



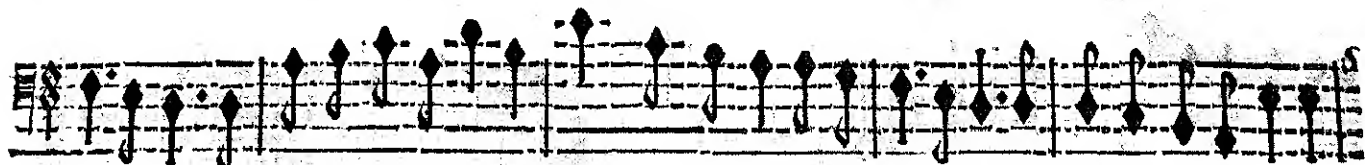
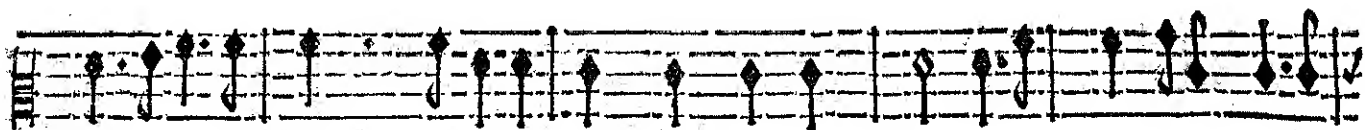
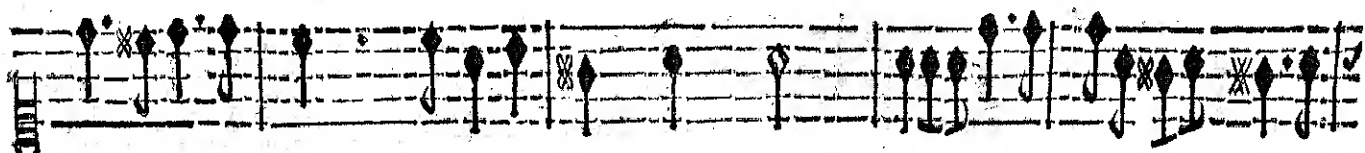
BASSE-CONTINUE.



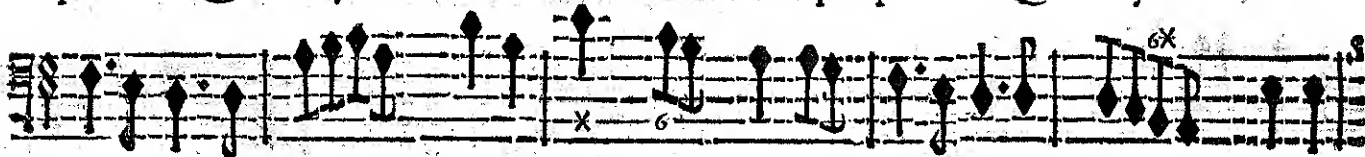
Guerre; C'est le don le plus precieux Que no^s ayons reçu des Cieux. C'est le don, C'est le don le plus



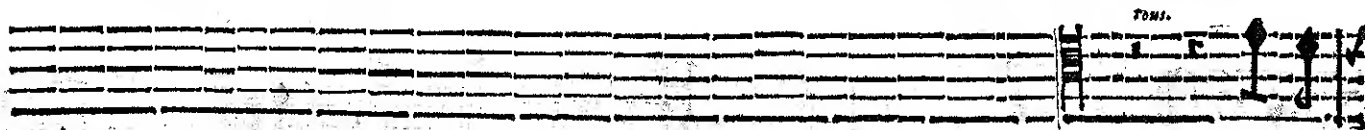
BASSE-CONTINUE.



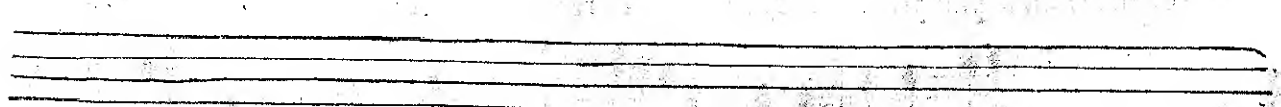
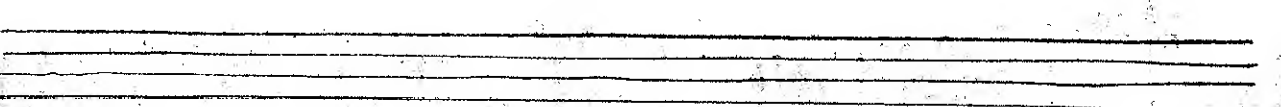
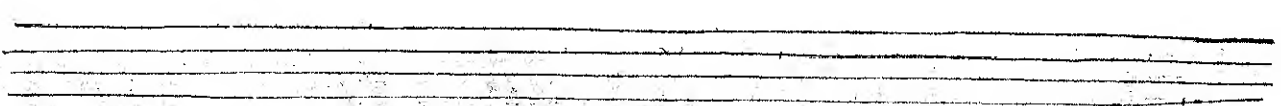
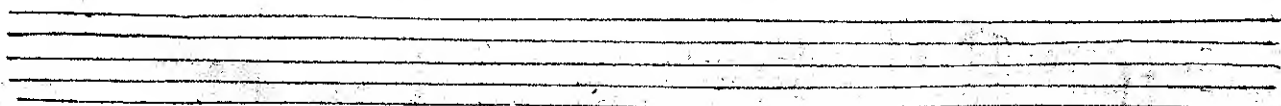
precieux Que nous ayons receu des Cieux. C'est le don le plus précieux Que no' ayons receu des



BASSE-CONTINUE.



C'est le



DU TEMPLE DE LA PAIX.

39

CHOEURS.



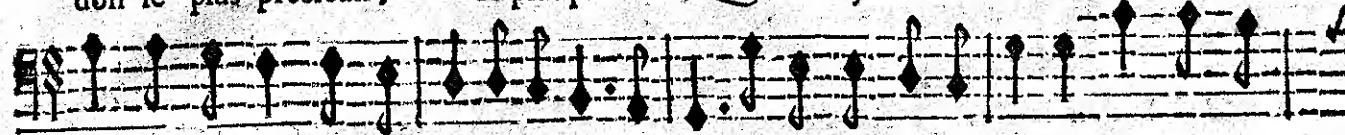
C'est le don, C'est le don le plus précieux, Que nous ayons reçu des Cieux. C'est le



C'est le don, C'est le don le plus précieux, Que nous ayons reçu des Cieux. C'est le



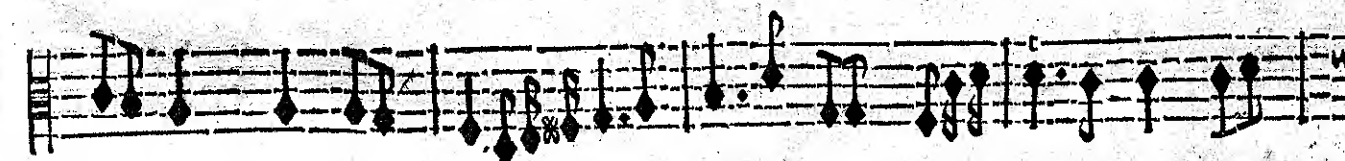
don le plus précieux, le plus précieux, Que nous ayons reçu des Cieux. C'est le



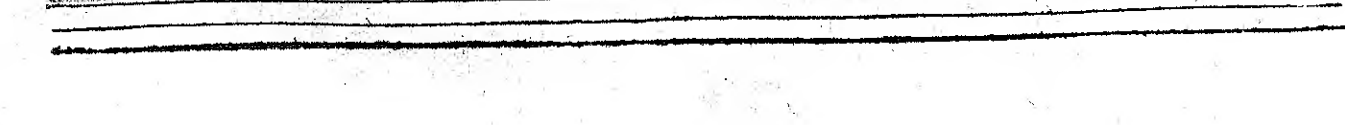
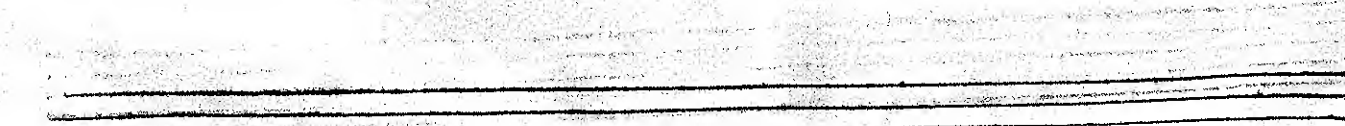
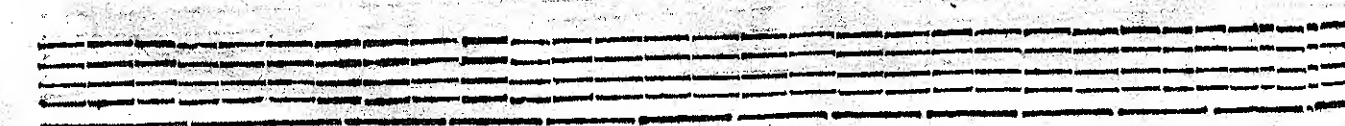
Cieux. C'est le don, C'est le don le plus précieux, Que nous ayons reçu des Cieux. C'est le



VIOLONS.



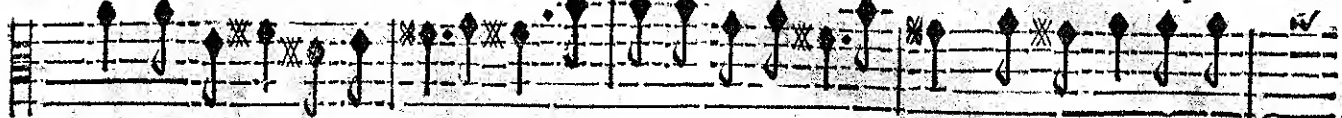
BASSE-CONTINUE.



B A L L E T



don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus



don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus



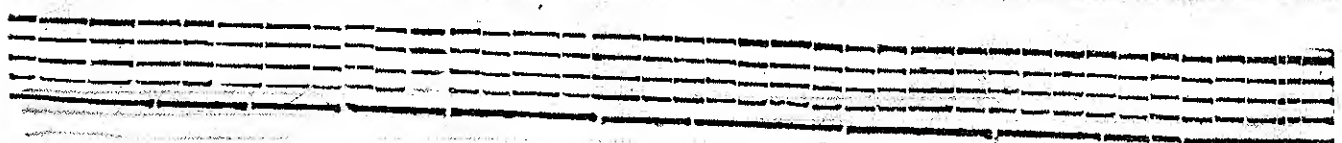
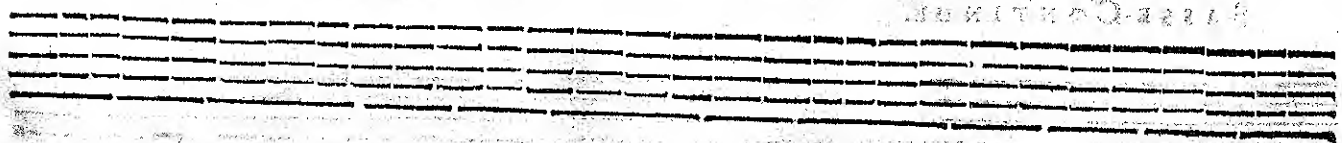
don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus

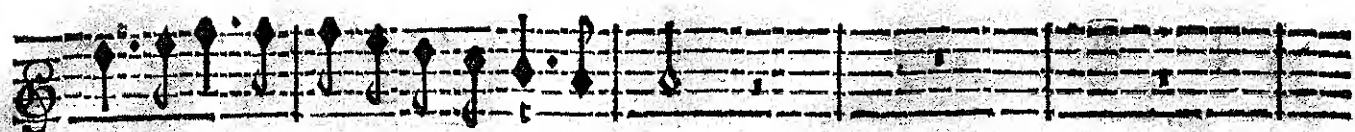


don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus



BASSE-CONTINUE.





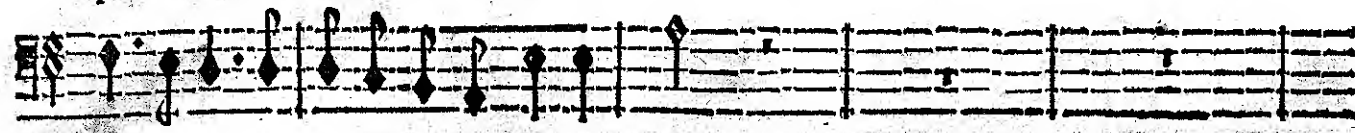
precieux Que nous ayons receu des Cieux.



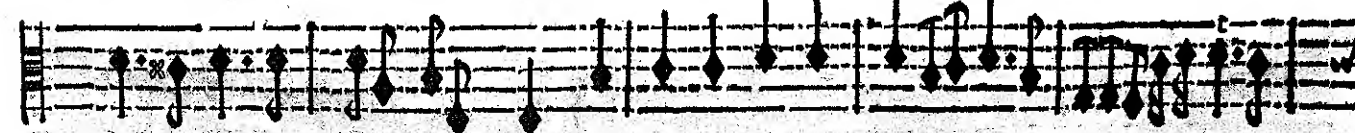
precieux. Que nous ayons receu des Cieux.



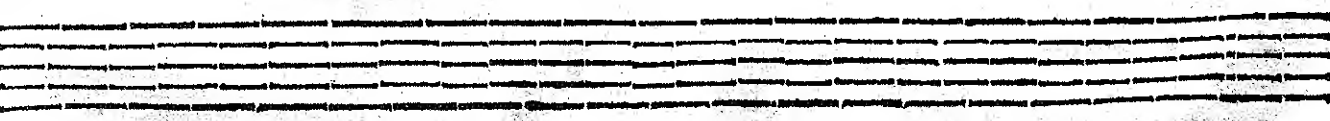
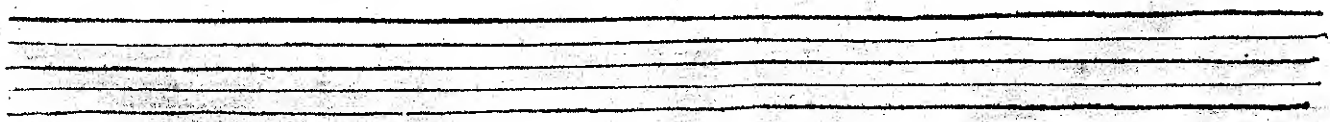
precieux Que nous ayons re- ceu des Cieux.



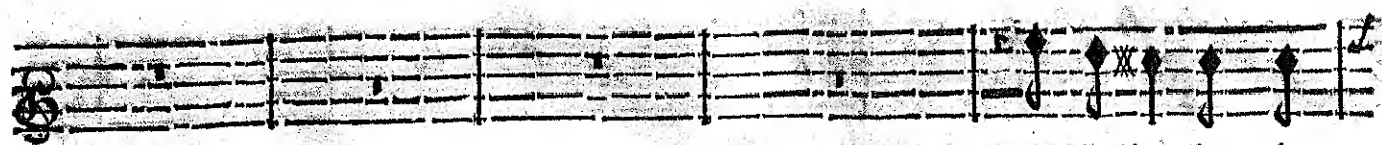
precieux Que nous ayons receu des Cieux.



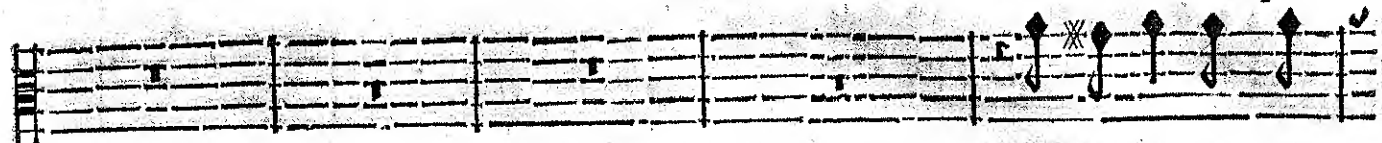
BASSE-CONTINUE.



42
B A L L E T,



C'est le don le plus



C'est le don le plus



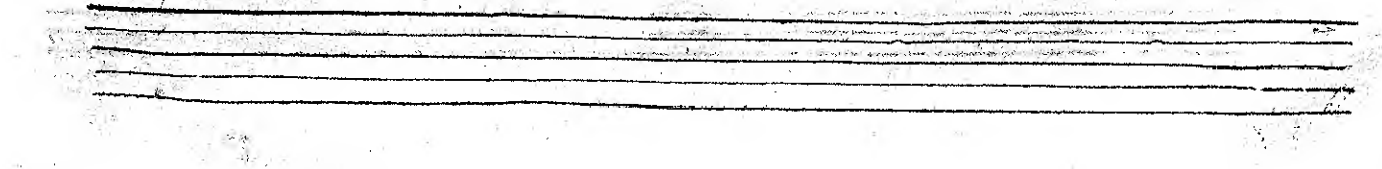
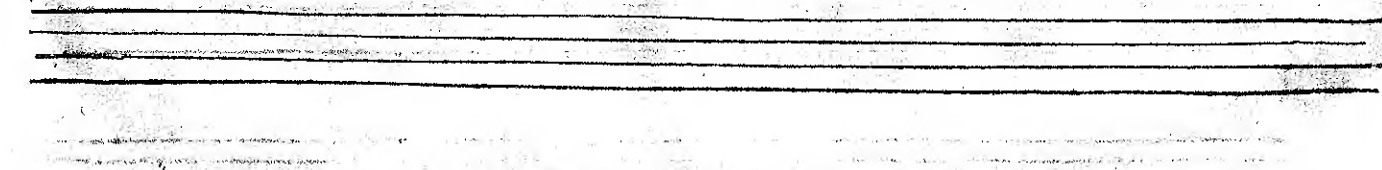
C'est le don le plus



C'est le don, C'est le don le plus



BASSE-CONTINUE.





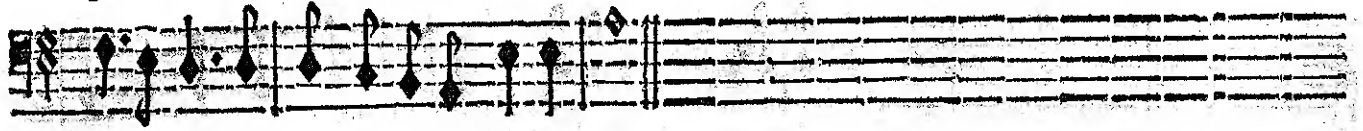
precieux Que nous ayons reçu des Cieux.



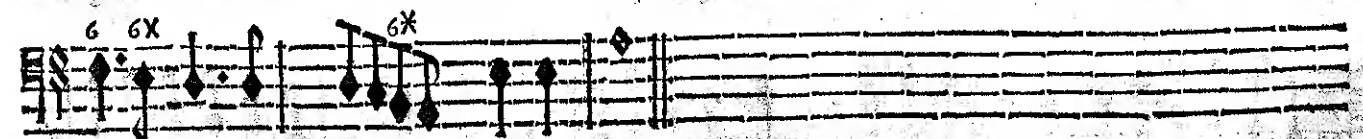
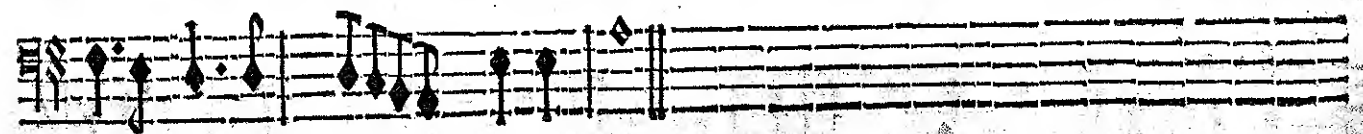
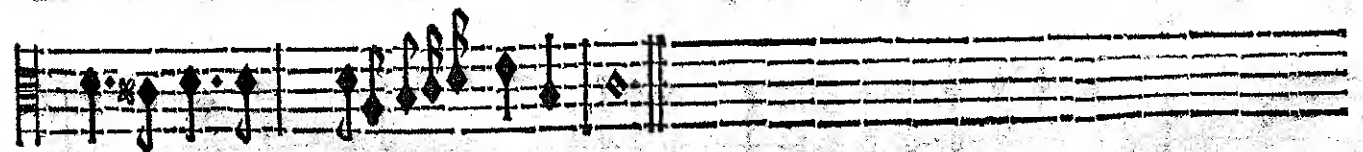
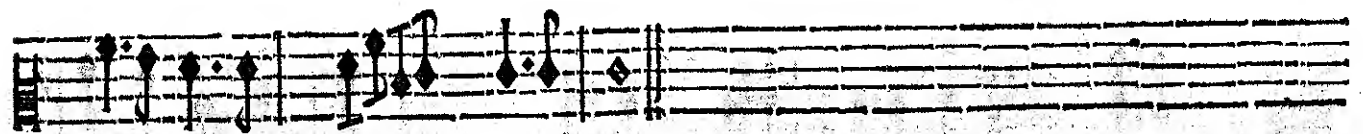
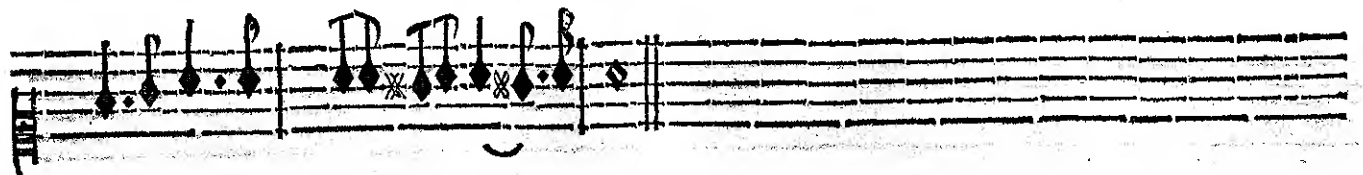
precieux Que nous ayons reçu des Cieux.



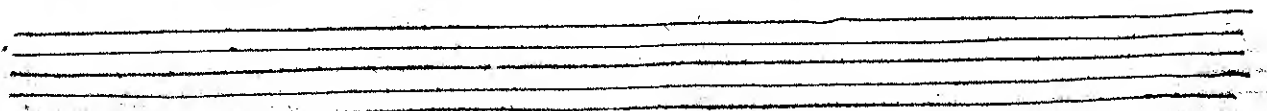
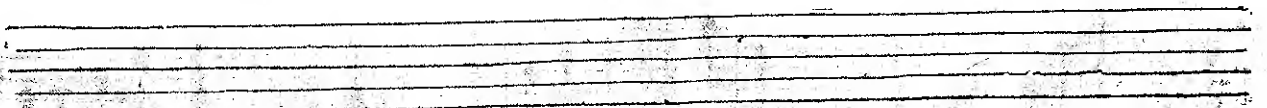
precieux Que nous ayons reçu des Cieux.



precieux Que nous ayons reçu des Cieux.



BASSE-CONTINUE.

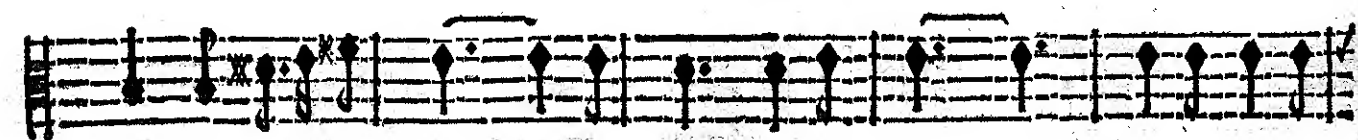
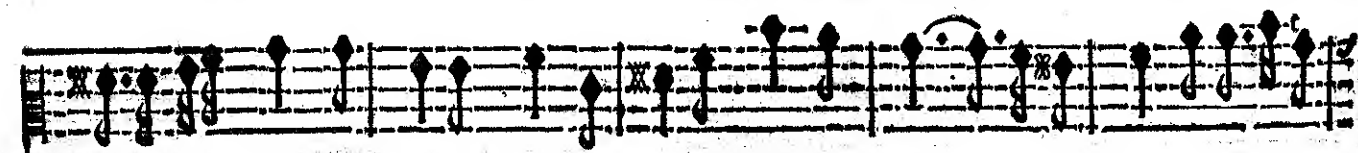
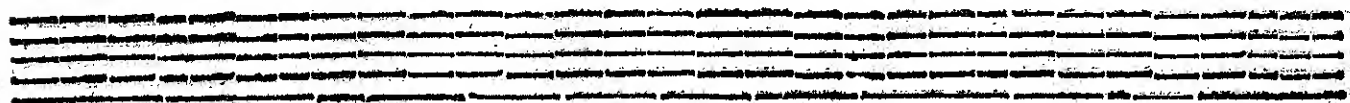
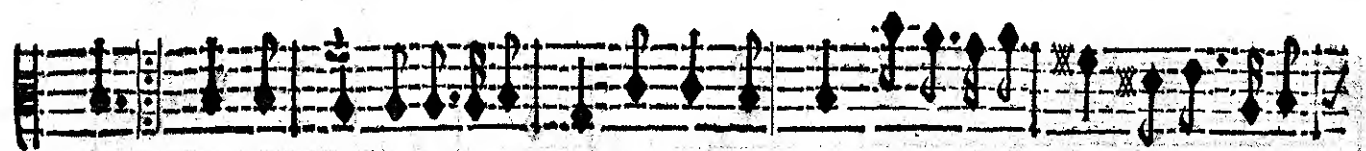


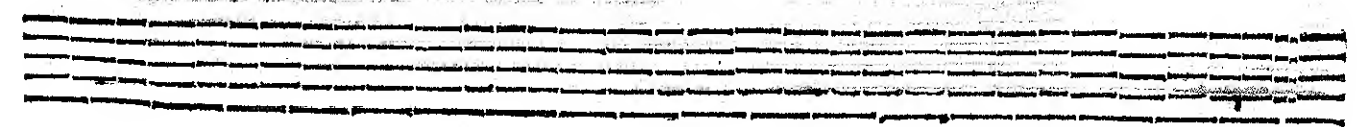
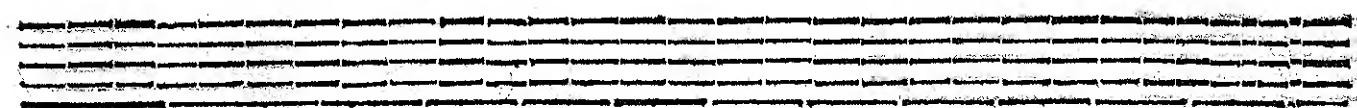
BALLET

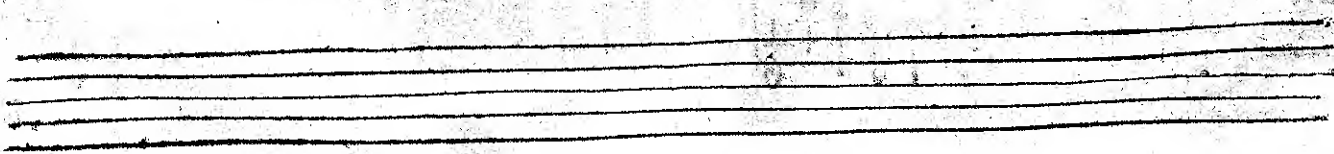
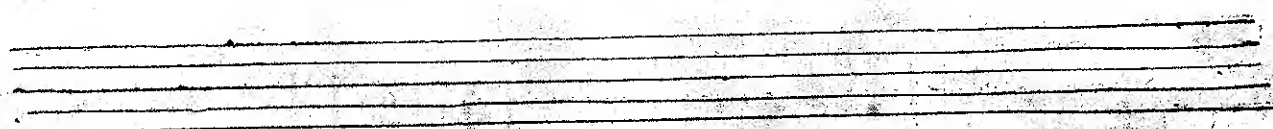
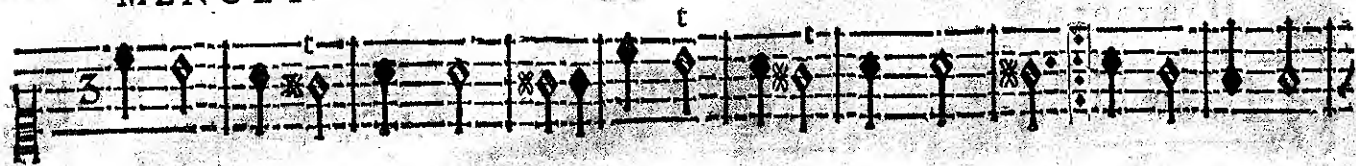
6/8 GIGUE.

DU TEMPLE DE LA PAIX.

45







BALLET

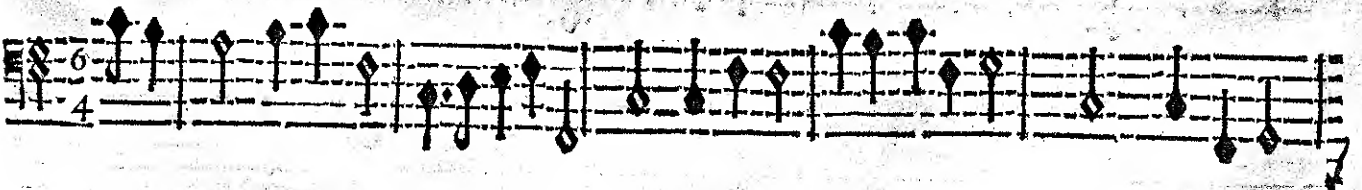
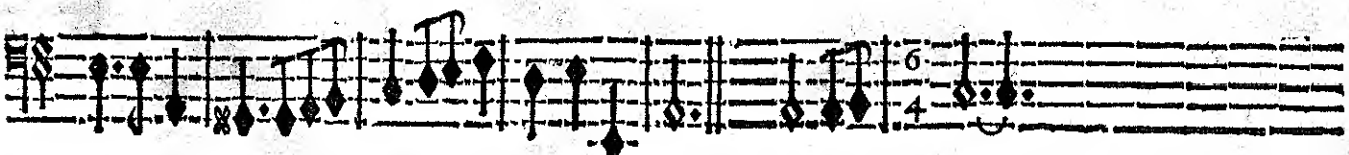
MENUET.



HAUTBOIS.



HAUTBOIS.



This musical score is written for a piano and features a variety of musical notations across ten staves. The first five staves contain dense melodic and harmonic passages with many beamed notes and slurs. The sixth staff is a completely empty five-line staff. The seventh, eighth, and ninth staves continue the musical composition with similar notation. The tenth staff is also empty. The score concludes with a large, bold capital letter 'G' at the bottom right.

DAPHNIS.

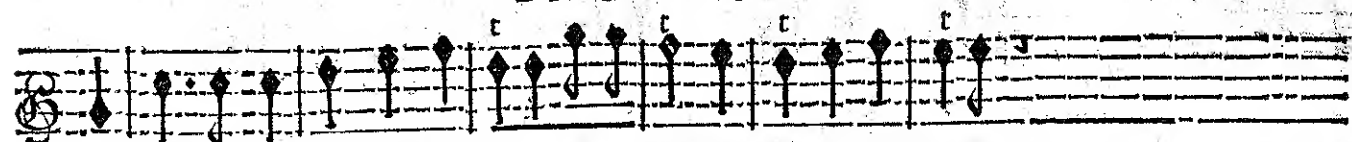


La gloire où ce Vainqueur aspire Est de faire aimer son Empire.

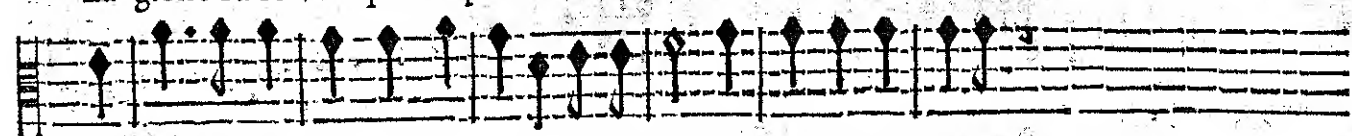


BASSE-CONTINUE.

CHOEURS.



La gloire où ce Vainqueur aspire Est de faire aimer son Empire.



La gloire où ce Vainqueur aspire Est de faire aimer son Empire.



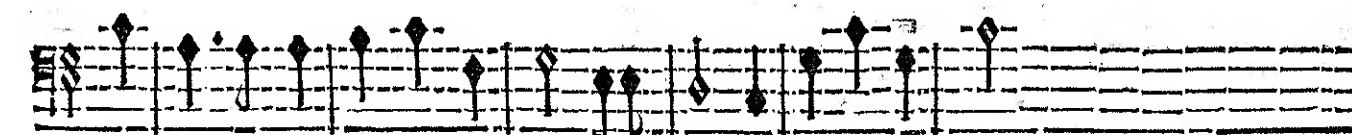
La gloire où ce Vainqueur aspire Est de faire aimer son Empire.



La gloire où ce Vainqueur aspire Est de faire aimer son Empire,



VIOLONS.



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

51



Il respand ses faveurs jusques dans nos Ha-meaux. Nostre loi- fir



BASSE-CONTINUE.



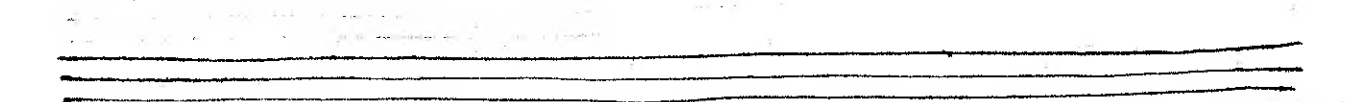
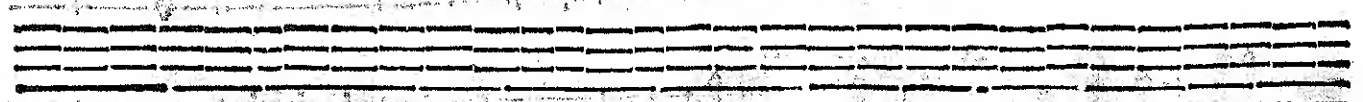
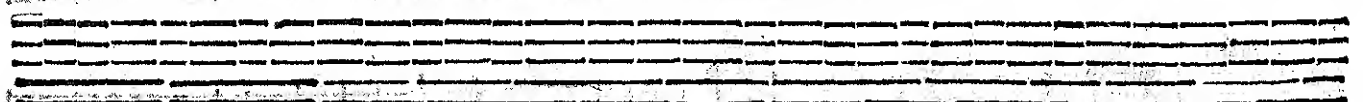
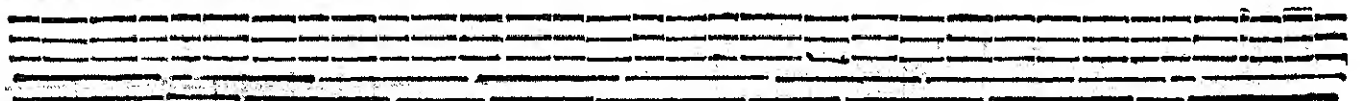
est son ou- vrage, Il conte pour ses jours les plus doux, les plus beaux, Ceux qu'il si-



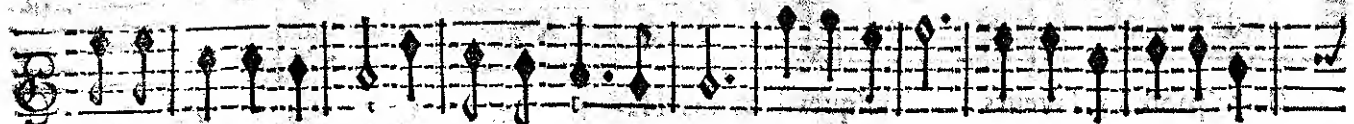
BASSE-CONTINUE.



gnale davan- tage Par des bienfaits nouveaux.



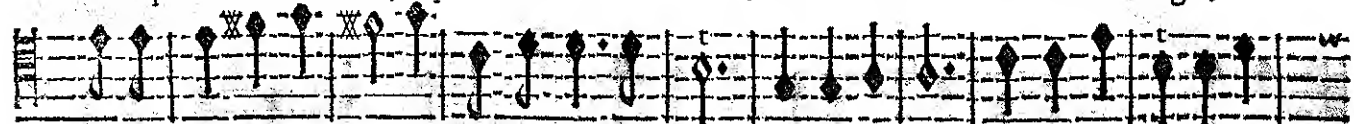
54 BALLET DU
CHOEURS.



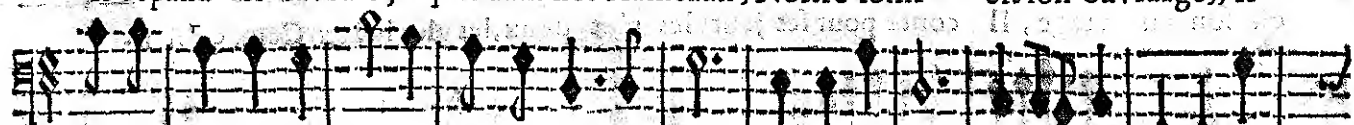
Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage., Il



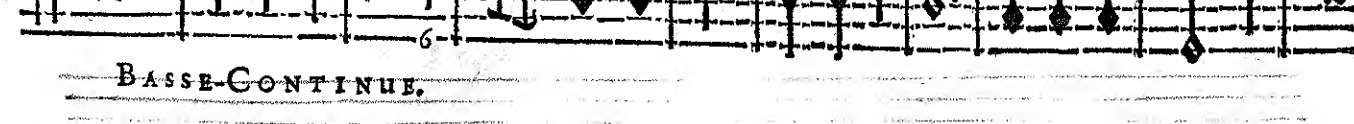
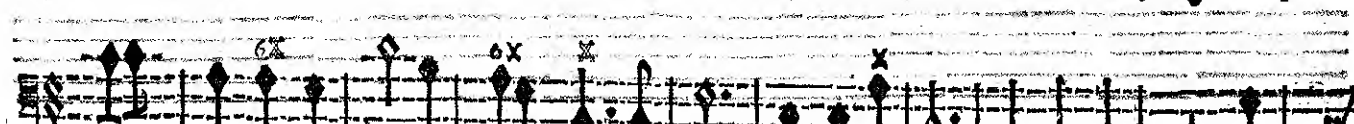
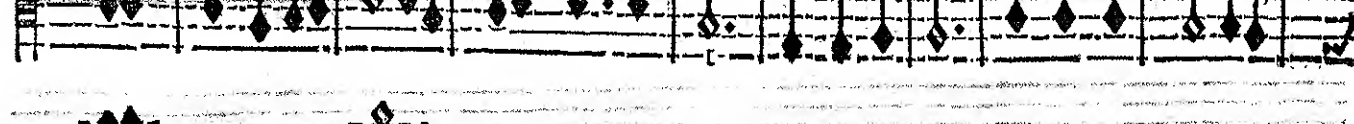
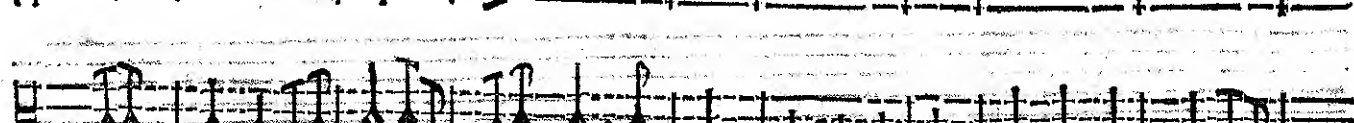
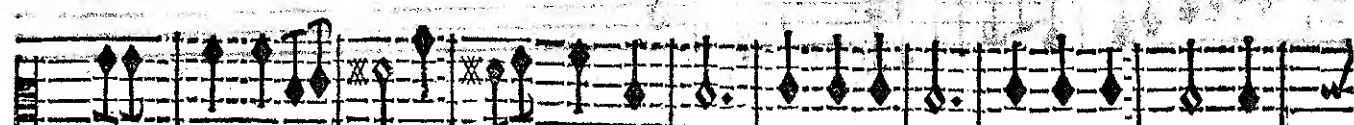
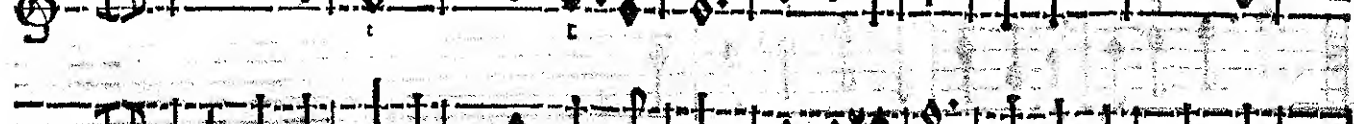
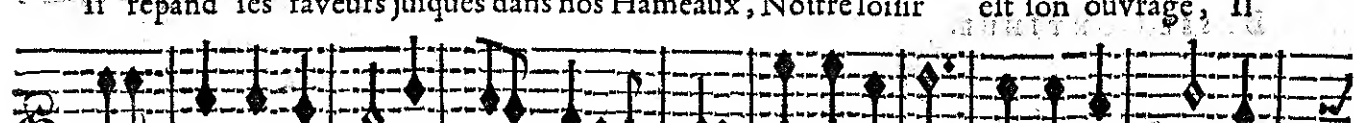
Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage, Il



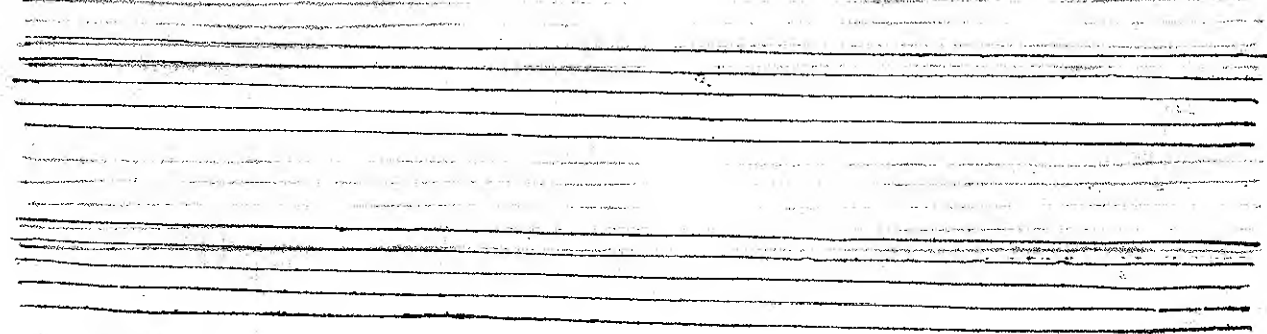
Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage., Il



Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage, Il



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

13



conte pour ses jours les pl⁹ doux les pl⁹ beaux Ceux qu'il signale d'avantage Par des biéfais nouveaux.



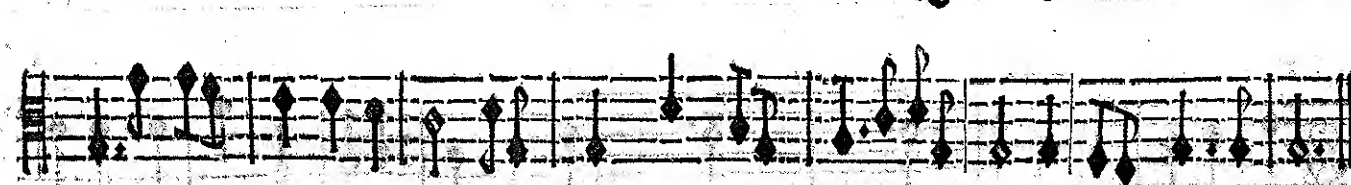
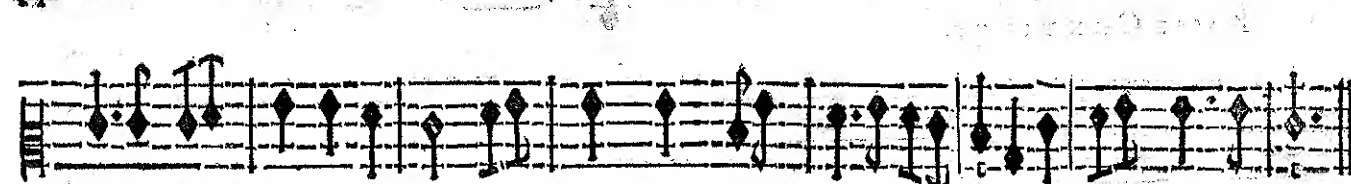
conte pour ses jours les pl⁹ doux les pl⁹ beaux Ceux qu'il signale d'avantage Par des biéfais nouveaux.



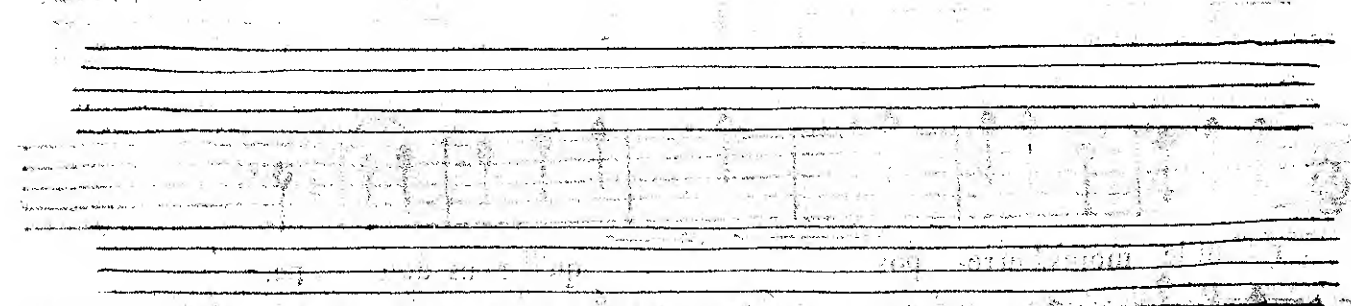
conte pour ses jours les pl⁹ doux les pl⁹ beaux Ceux qu'il signale d'avantage Par des biéfais nouveaux.



conte pour ses jours les pl⁹ doux les pl⁹ beaux Ceux qu'il signale d'avantage Par des biéfais nouveaux.



BASSE-CONTINUE.



SILVIE.

On conteroit plustost les Espics qu'on moissonne, Les Roses du Printemps & les

BASSE-CONTINUE.

Fruits de l'Automne Que les biens qu'on doit à ses Soins; Soins: C'est luy qui se

BASSE-CONTINUE.

ressent le moins Du re- pos qu'il nous don- ne. C'est luy qui se

BASSE-CONTINUE.

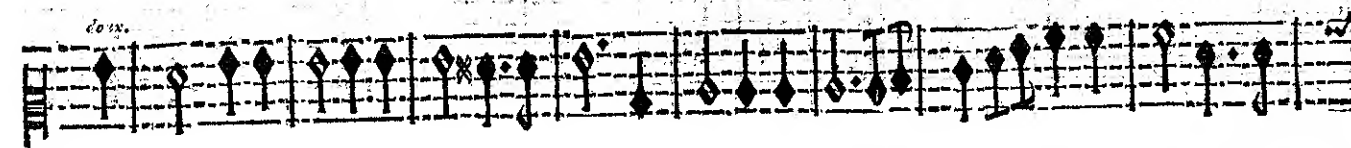
ressent le moins Dure- pos qu'il nous don- ne.

BASSE-CONTINUE.

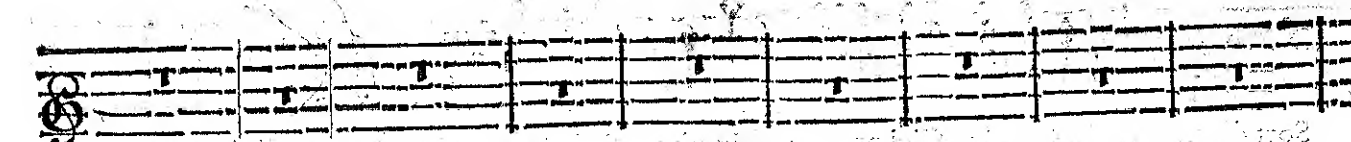
DU TEMPLE DE LA PAIX.

35

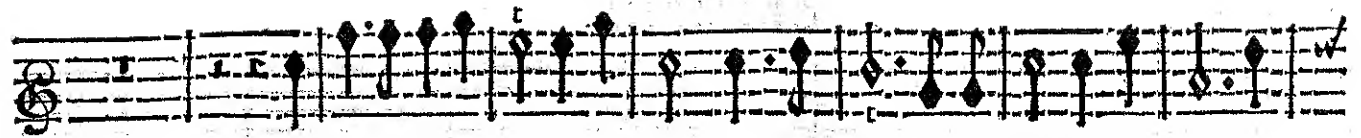
CLIMENE.



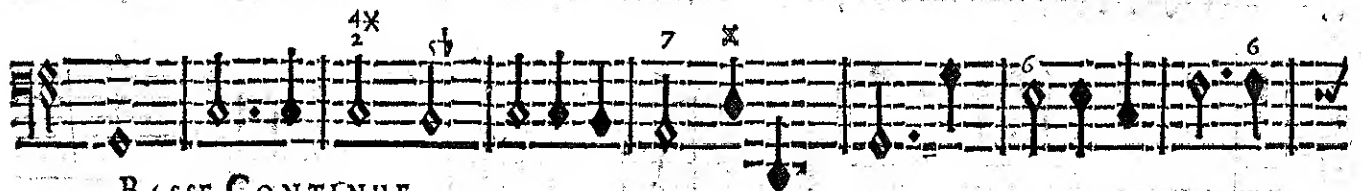
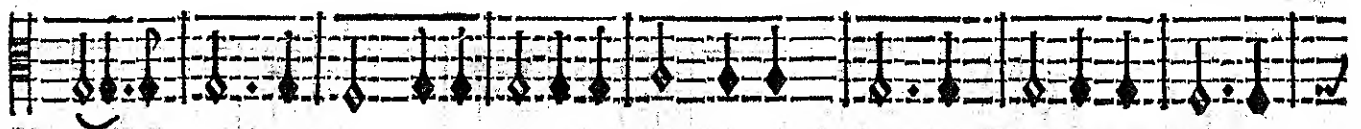
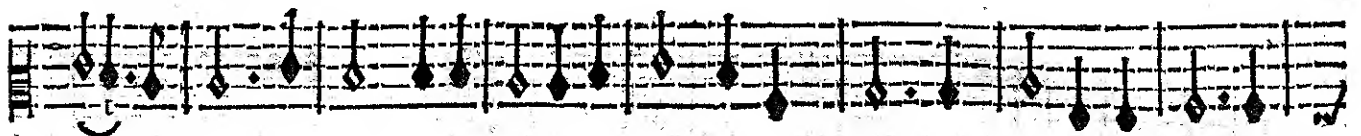
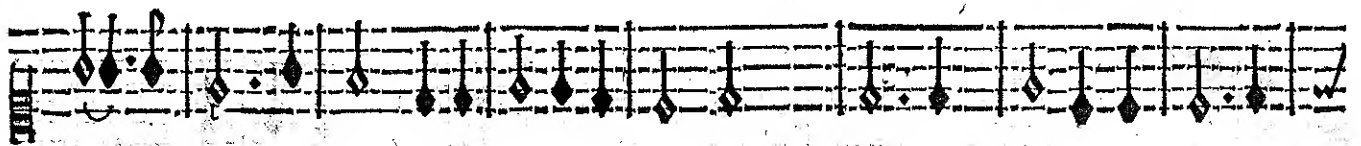
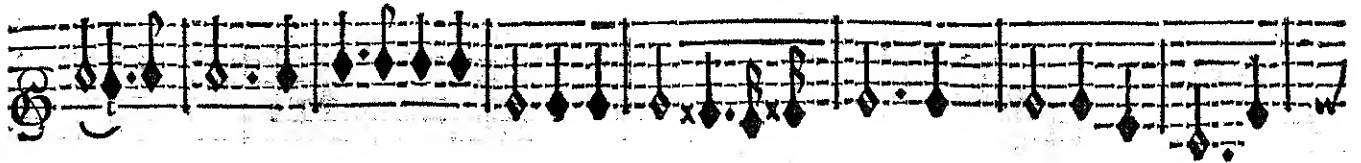
BASSE-CONTINUE.



BASSE-CONTINUE.



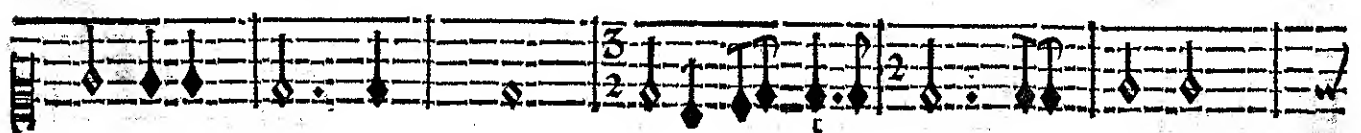
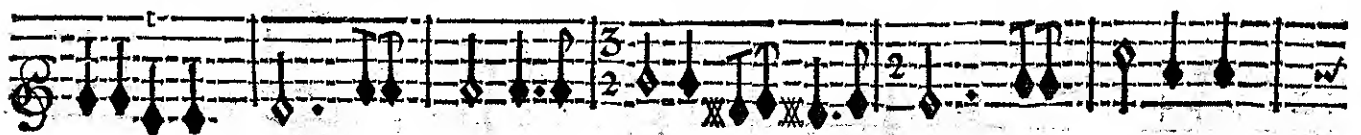
Sans cesse benissons ce Vainqueur genereux, Jouissons sous ses Loix d'un



BASSE-CONTINUE.



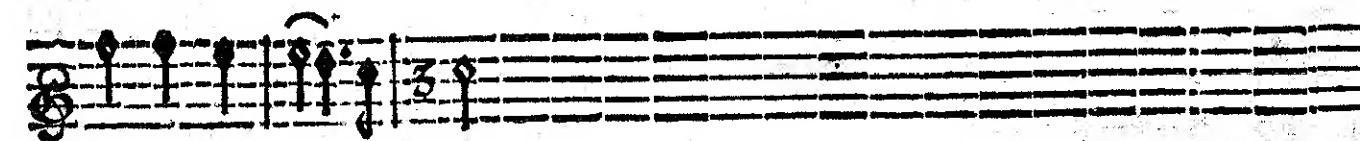
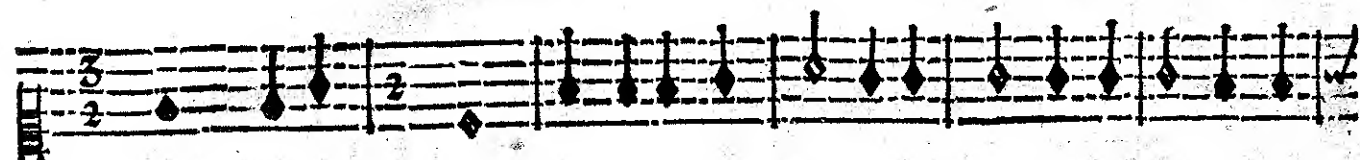
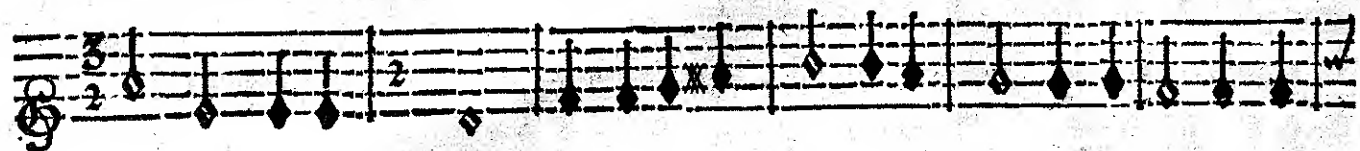
Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le Ciel prenne



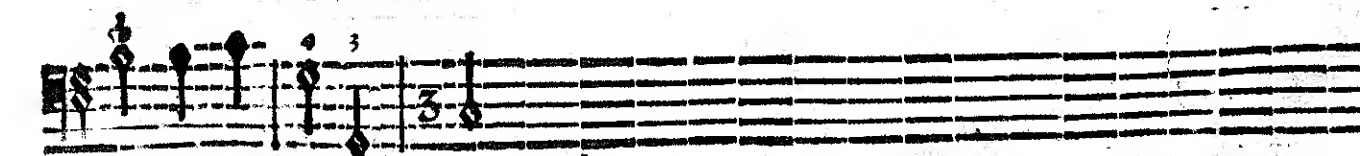
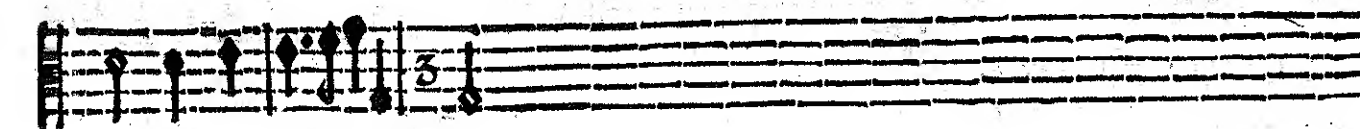
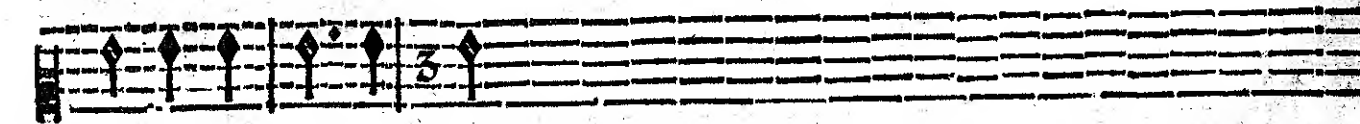
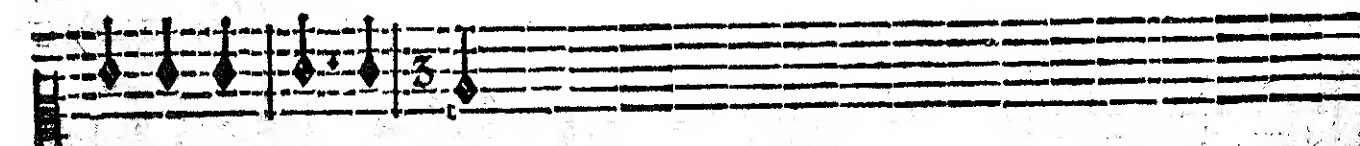
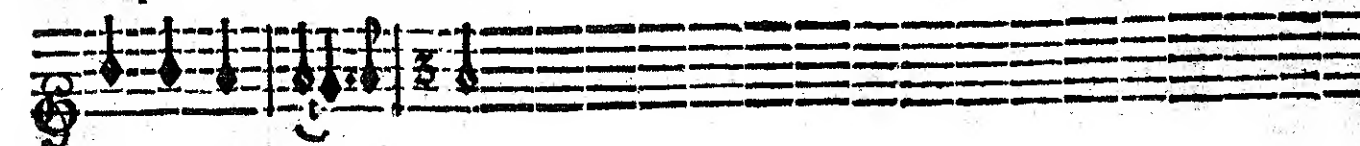
BASSE-CONTINUE.



soin d'une si belle vic. Nous ne formons point d'autres vœux; C'est assez, C'est af-



sez pour nous rendre heureux.



BASSE-CONTINUE.

BALLET

CHOEURS.

Dans ce Chœur les Parties & les Violons jouent doucement dans les Triots.



Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



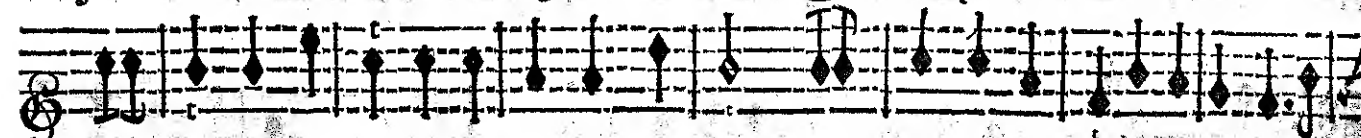
Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



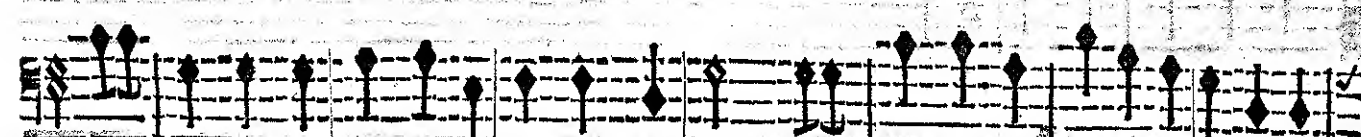
Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



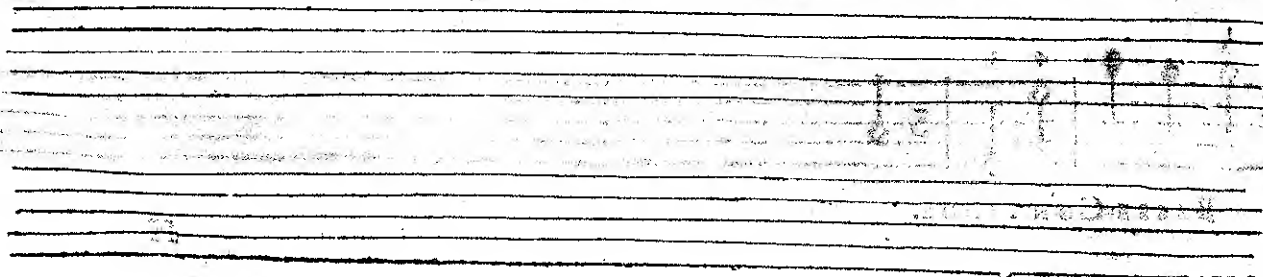
Jouïssons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle

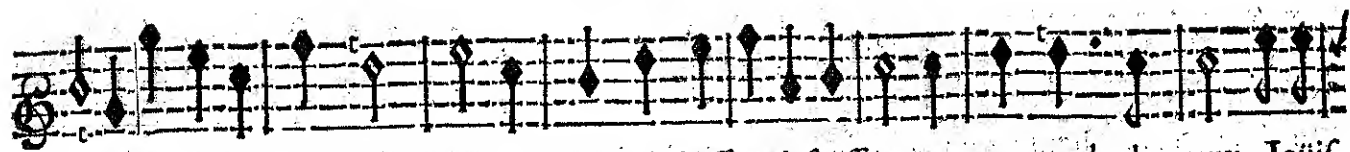


VIOLONS.



BASSE-CONTINUE.





vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouiss.



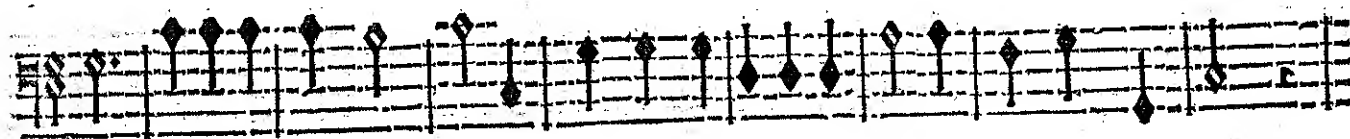
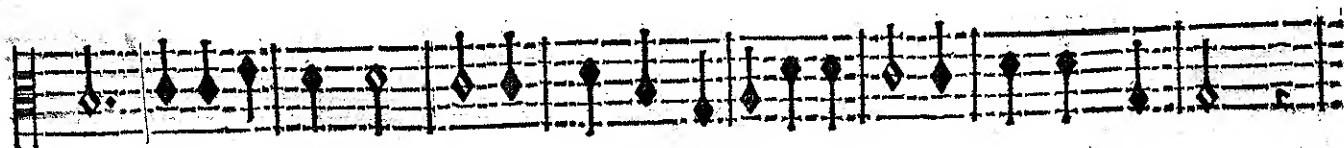
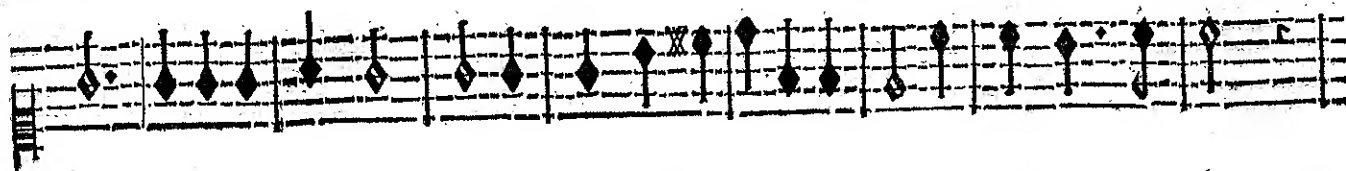
vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouiss.



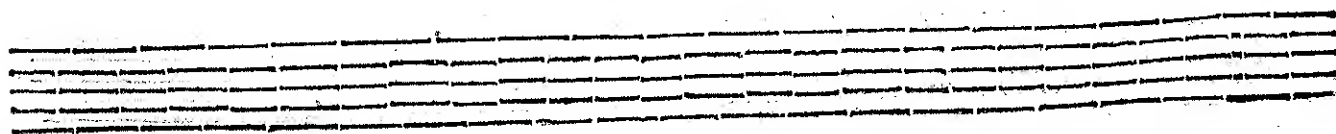
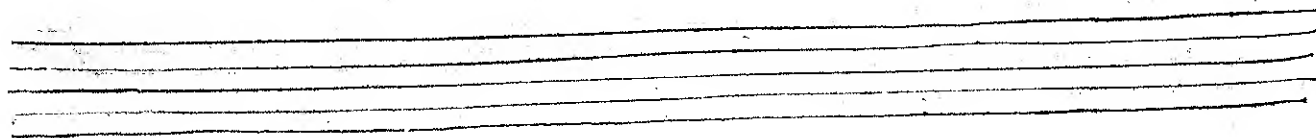
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vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux.



BASSE-CONTINUE.





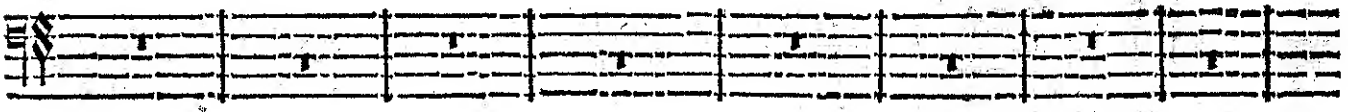
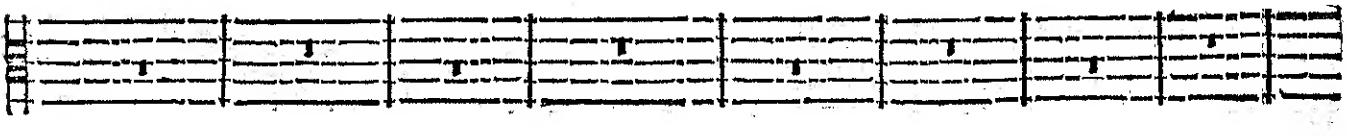
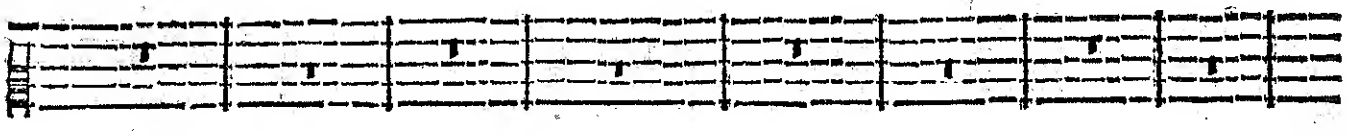
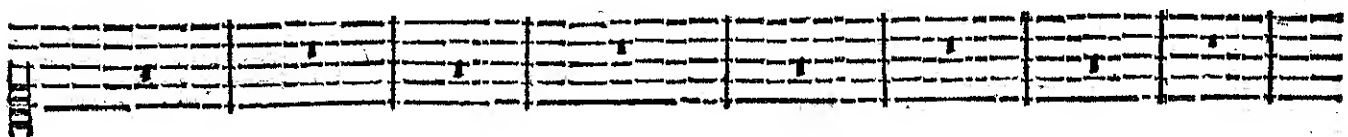
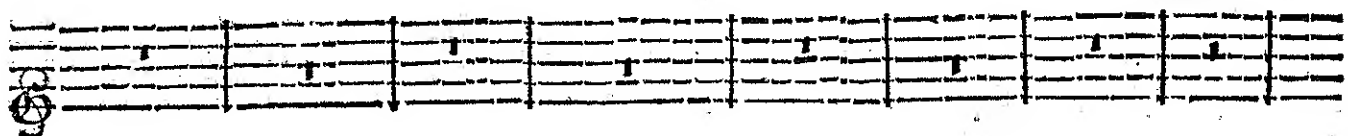
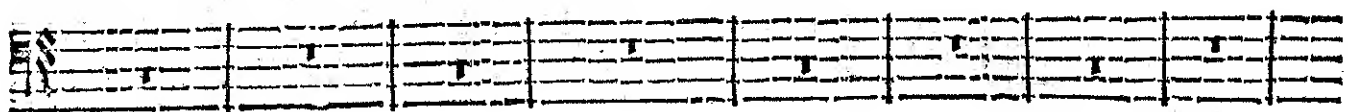
fons sous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,



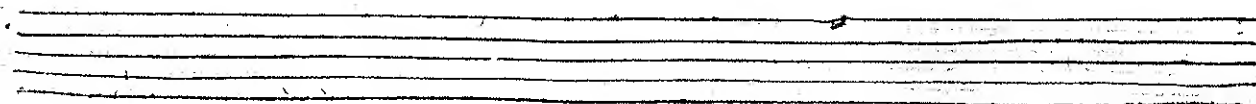
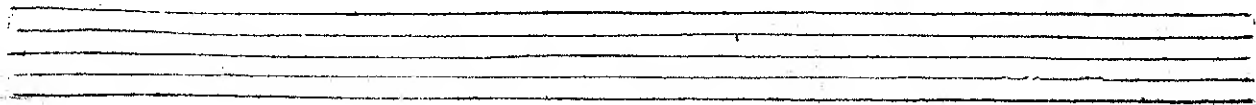
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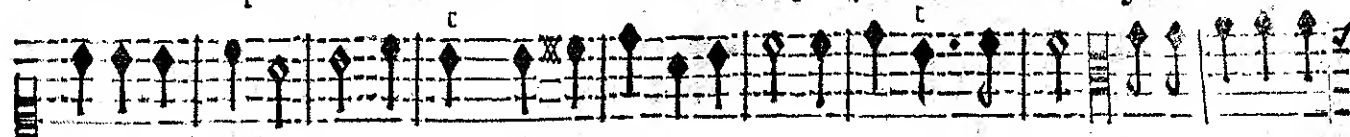


BASSE-CONTINUE.





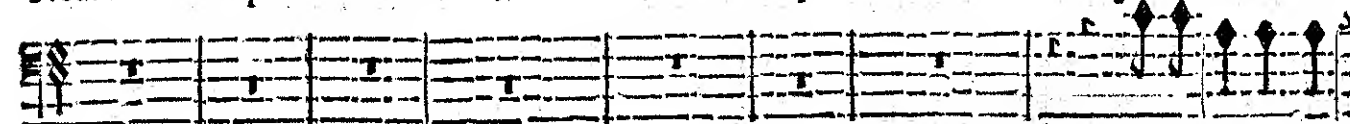
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no^r rêdre heureux. Jouissons sous les



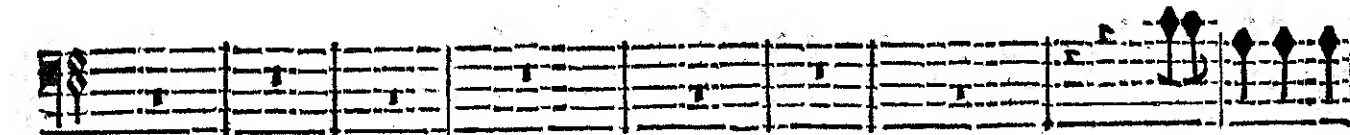
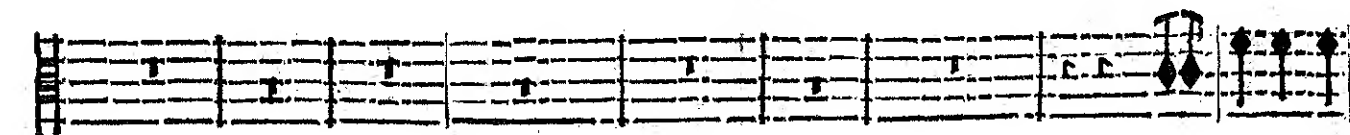
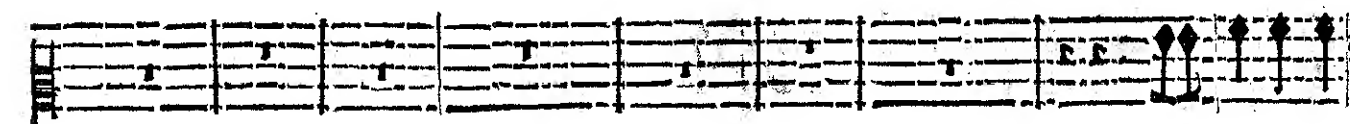
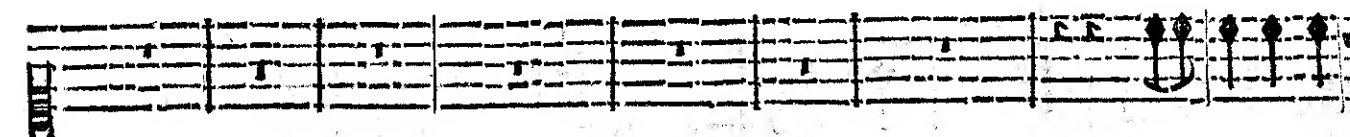
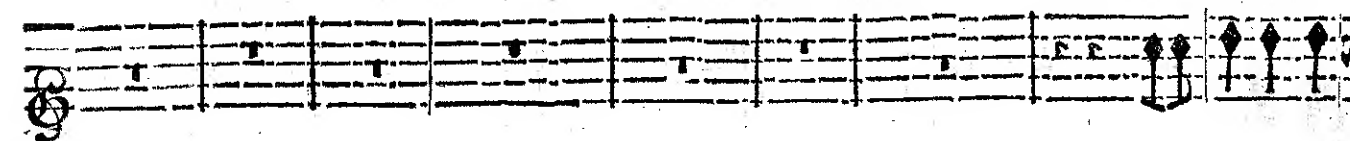
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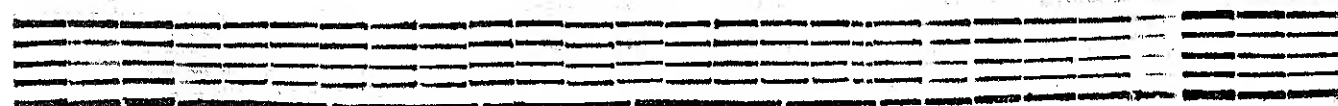
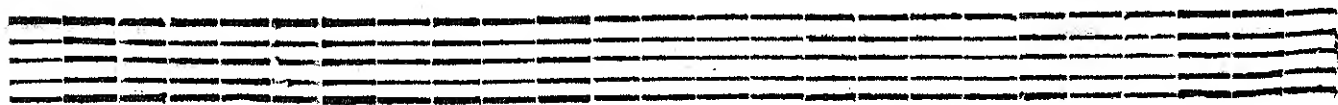
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no^r rêdre heureux Jouissons sous les



Jouissons sous les



BASSE-CONTINUE.





Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



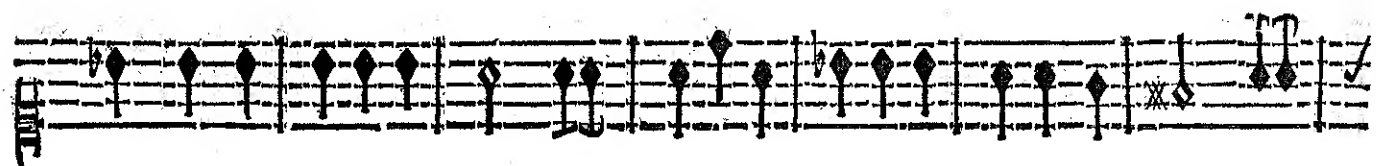
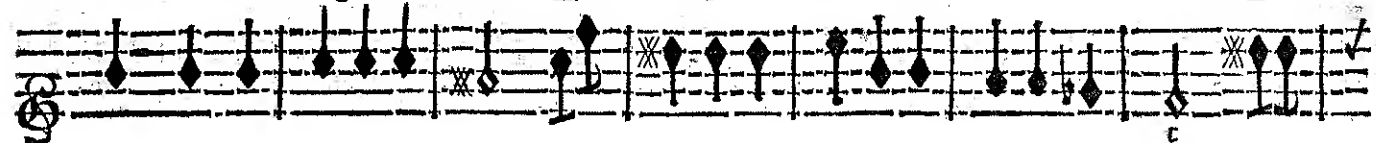
Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le

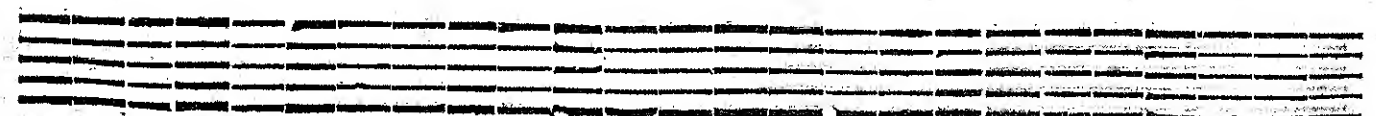
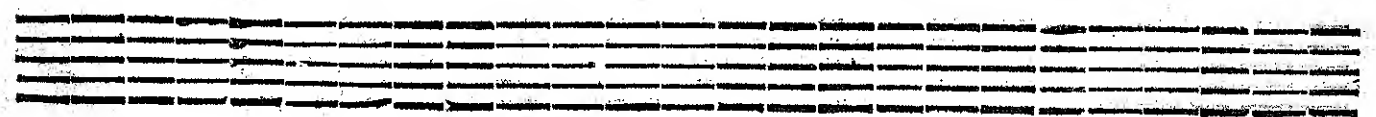


Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



BASSE-CONTINUE.

REPRÉSENTATION





Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



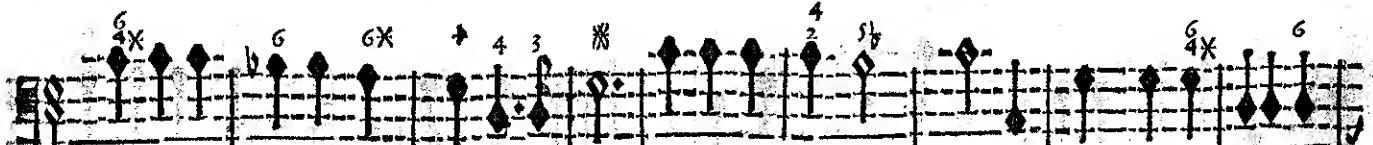
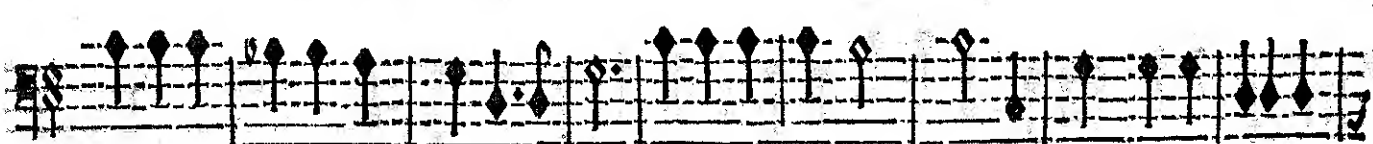
Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



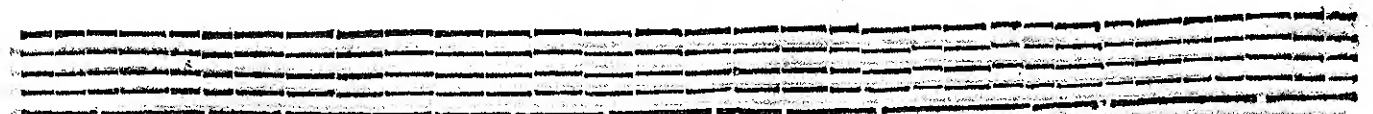
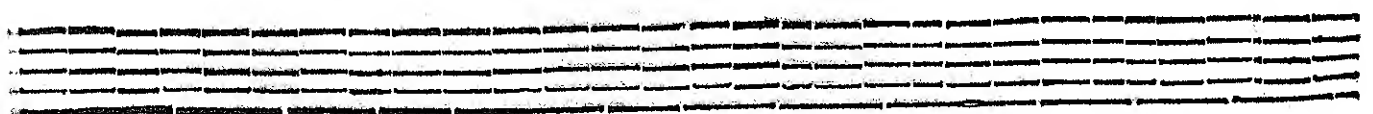
Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,

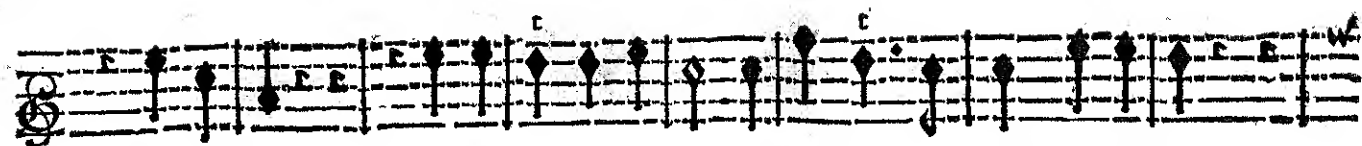


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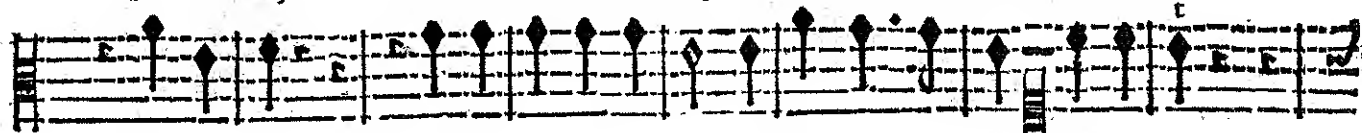


BASSE-CONTINUE.

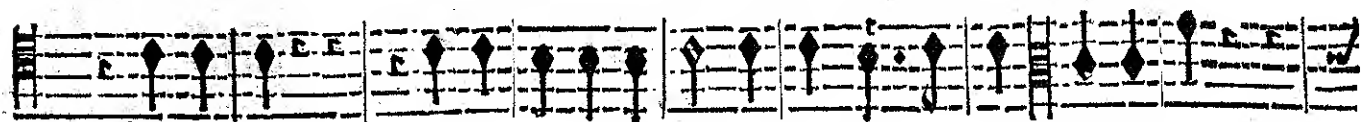




C'est assez , C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez



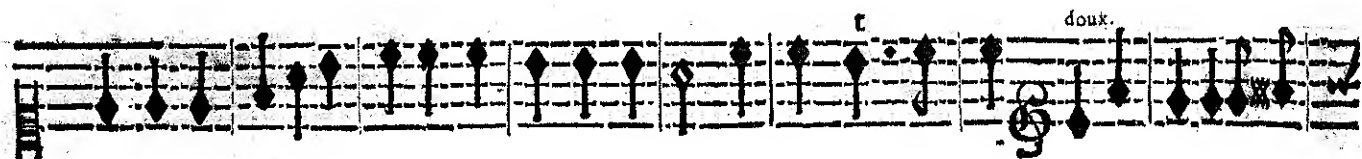
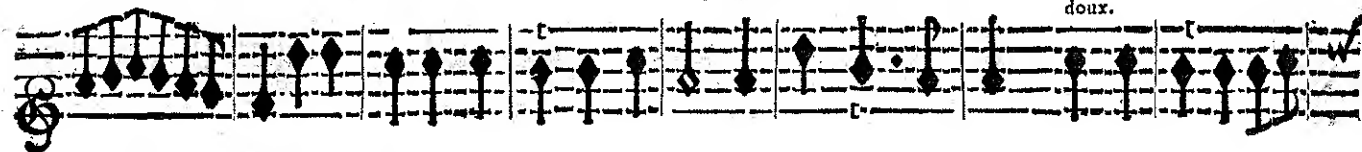
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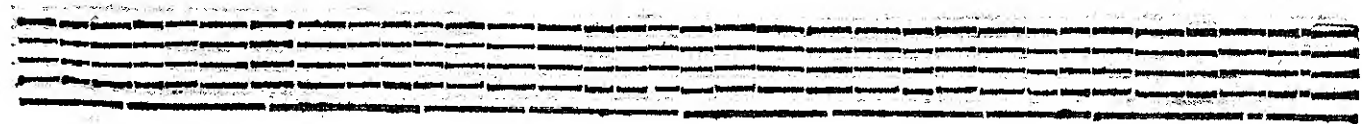
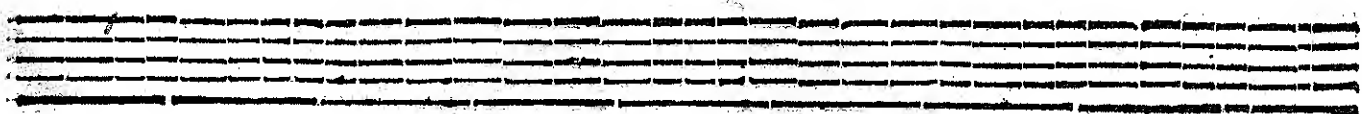
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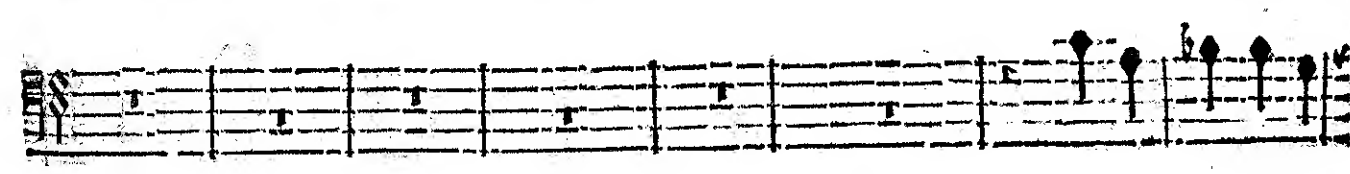
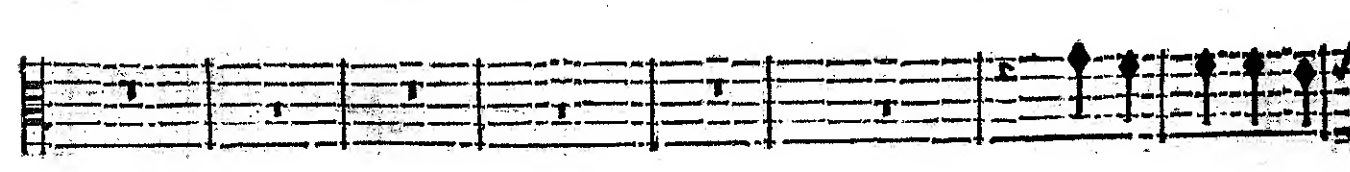
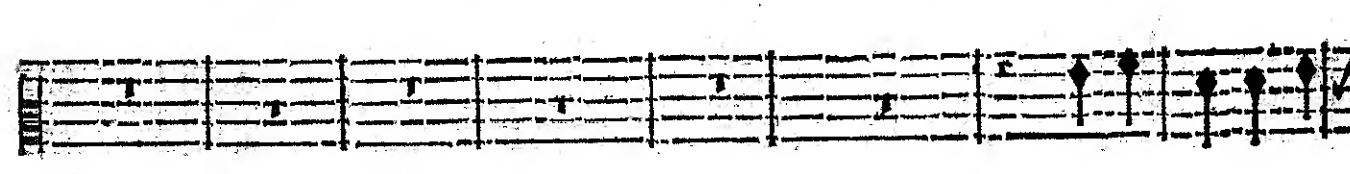
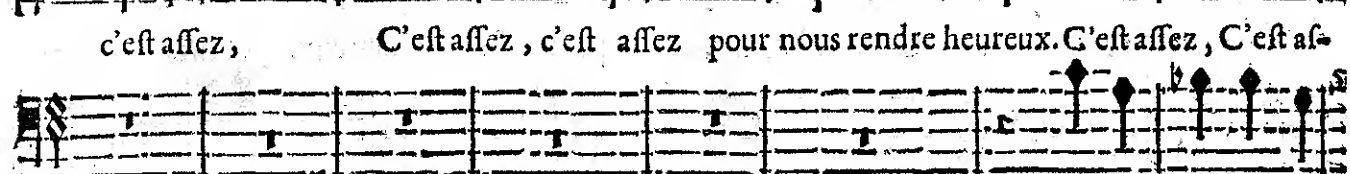
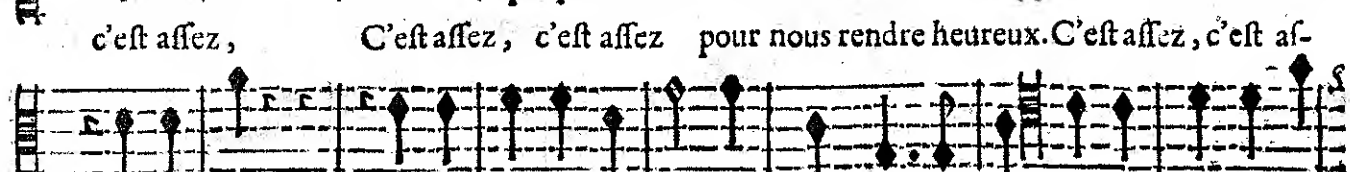
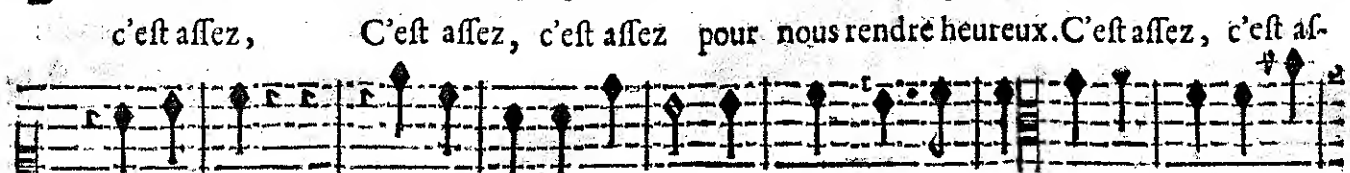


C'est assez , C'est assez, C'est assez pour no⁹ rendre heureux.



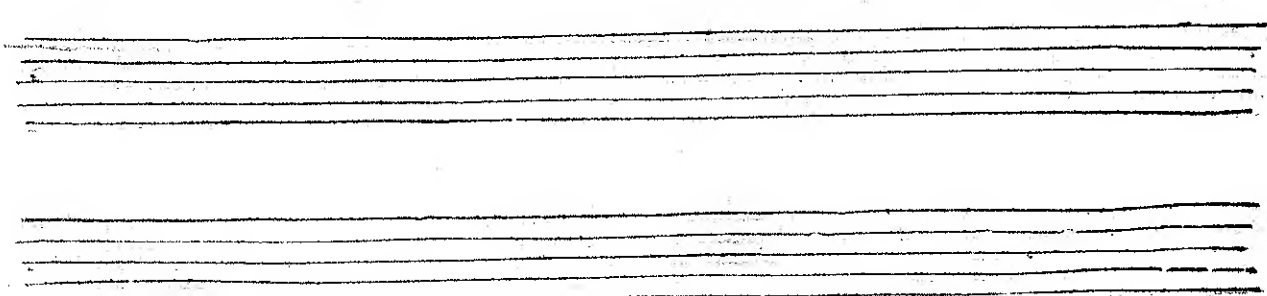
BASSE-CONTINUE.





BASSE-CONTINUE.

CHORUS.





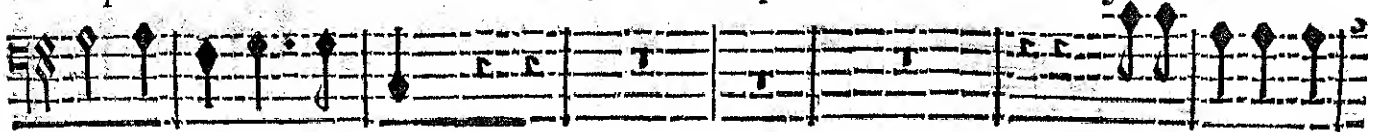
sez pour nous rendre heureux. C'est assez, C'est assez pour no^s rēdre heureux. Jouissons sous les



sez pour no^s rendre heureux. C'est assez, C'est assez pour no^s rēdre heureux. Jouissons sous les

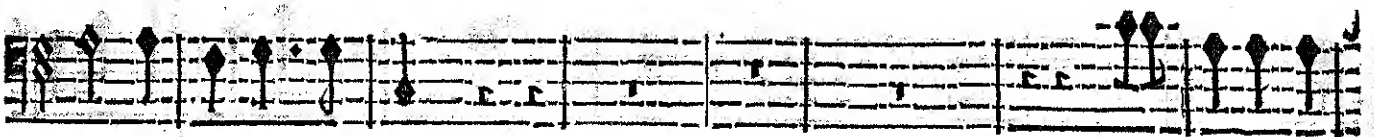
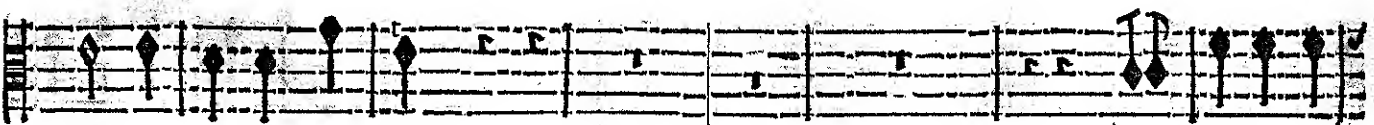
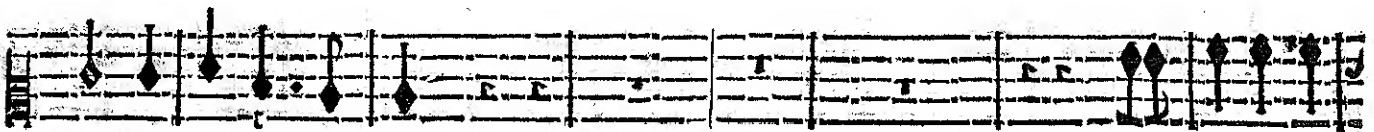


sez pour no^s rēdre heureux. C'est assez, C'est assez pour no^s rēdre heureux. Jouissons sous les



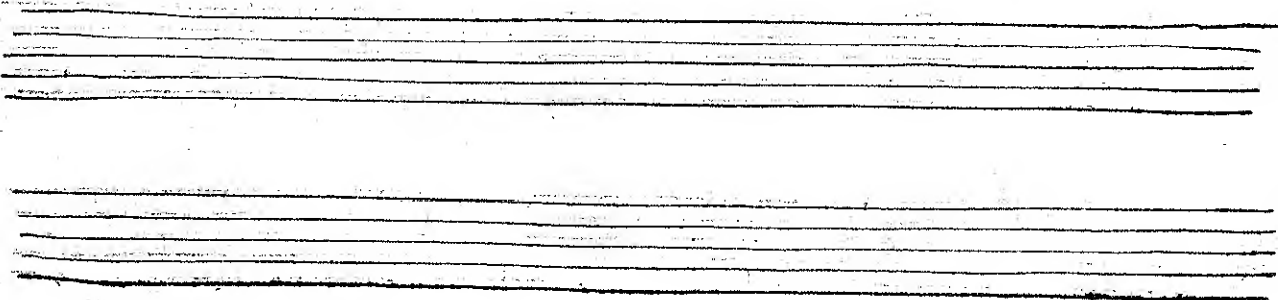
sez pour no^s rēdre heureux.

Jouissons sous les



BASSE-CONTINUE.

LOUIS DE CAPOVILLA



DU TEMPLE DE LA PAIX.

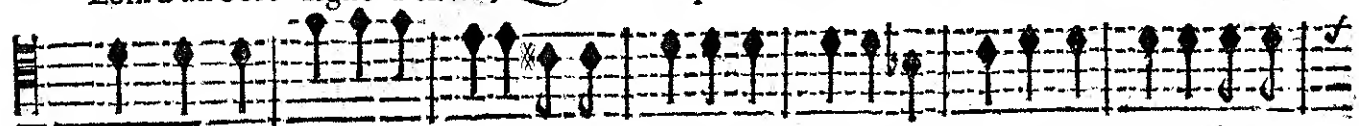
67



Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



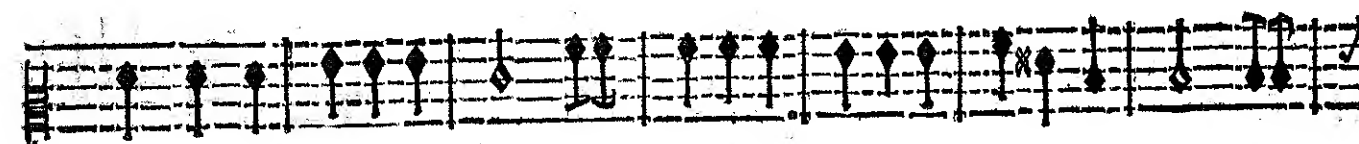
Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



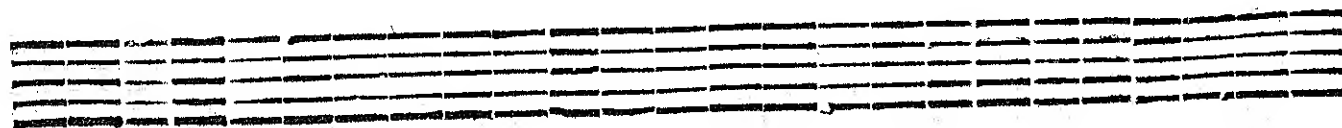
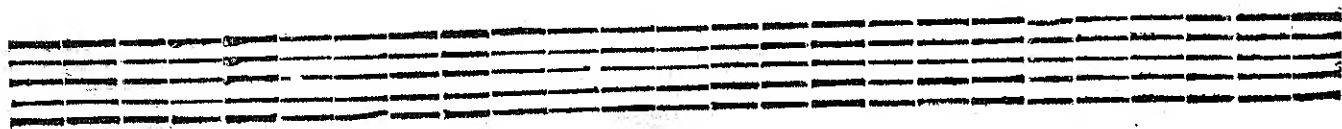
Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le

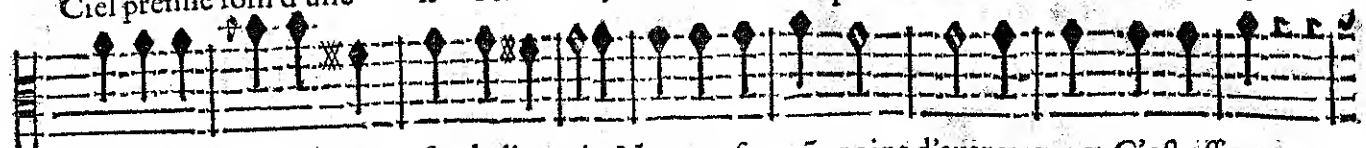


BASSE-CONTINUE.





Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



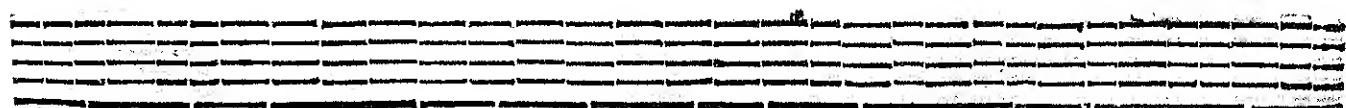
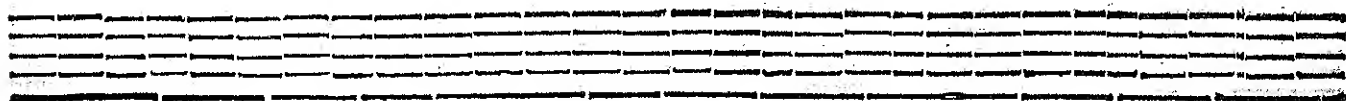
Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,

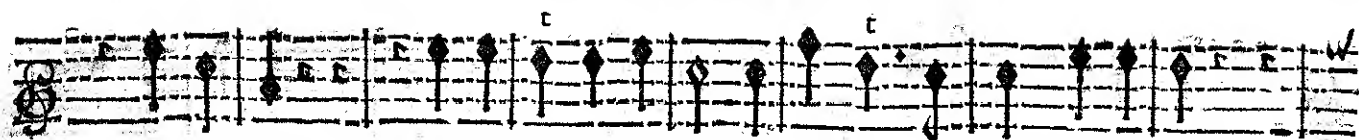


BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

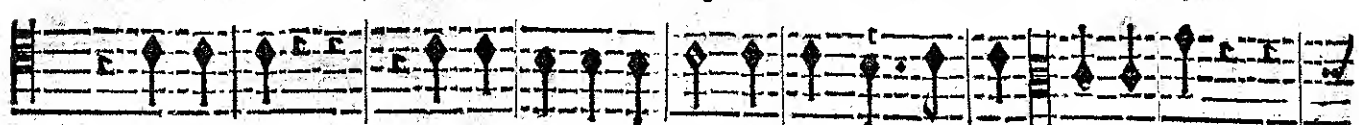
69



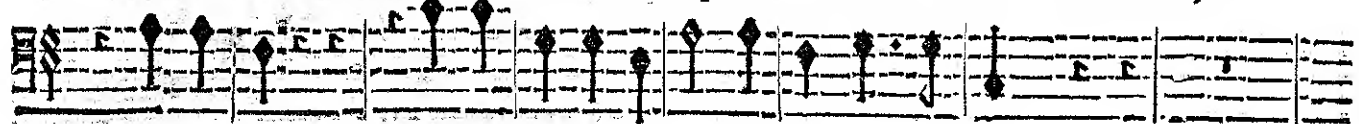
C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez



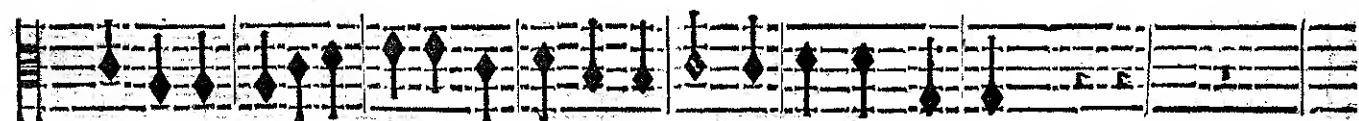
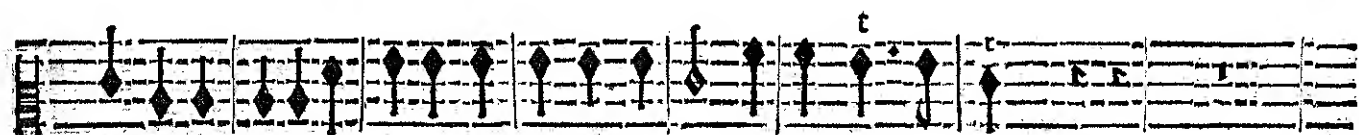
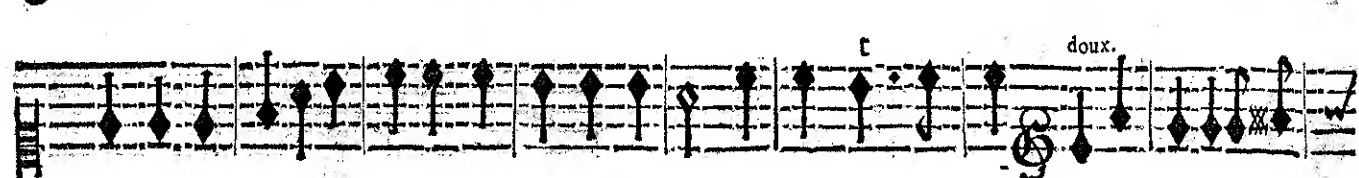
C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez,



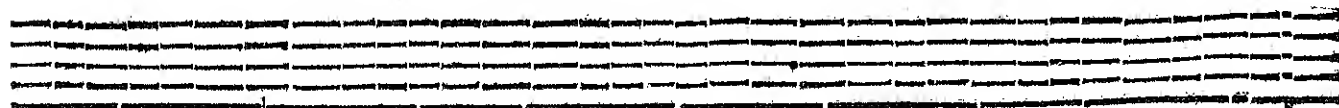
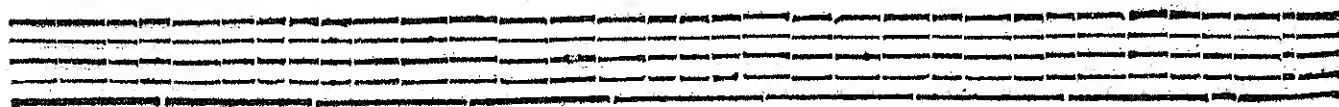
C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux. C'est assez,



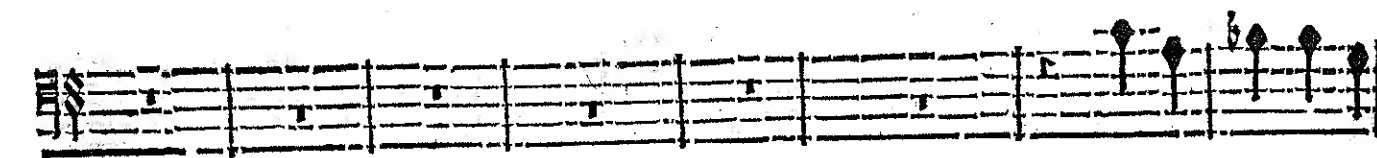
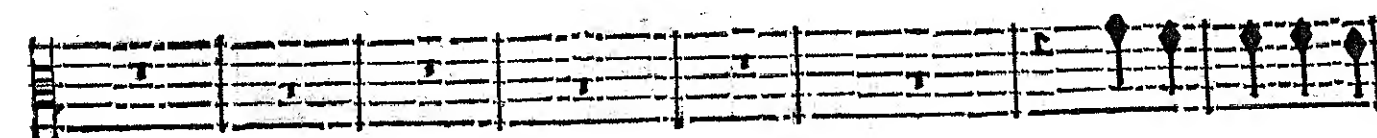
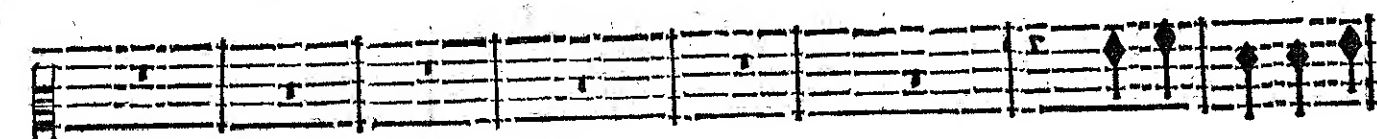
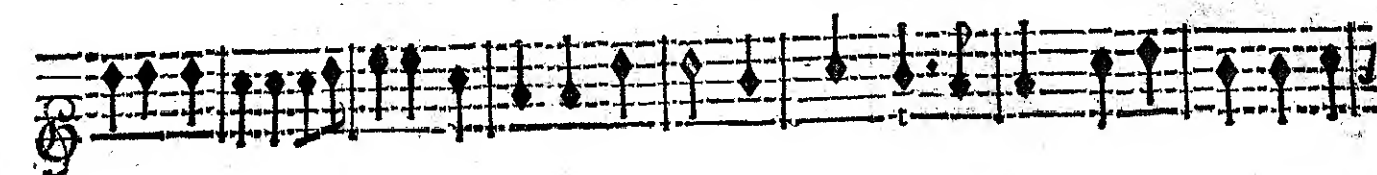
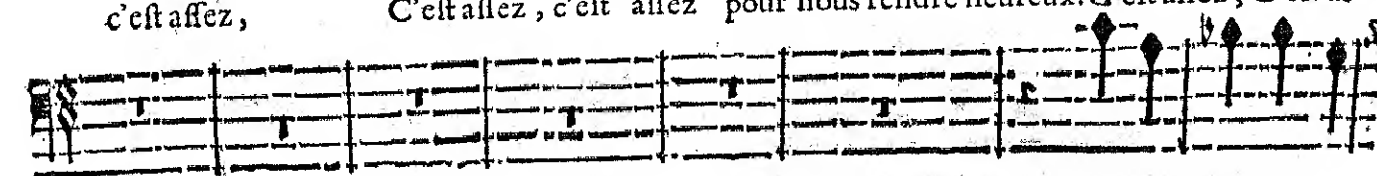
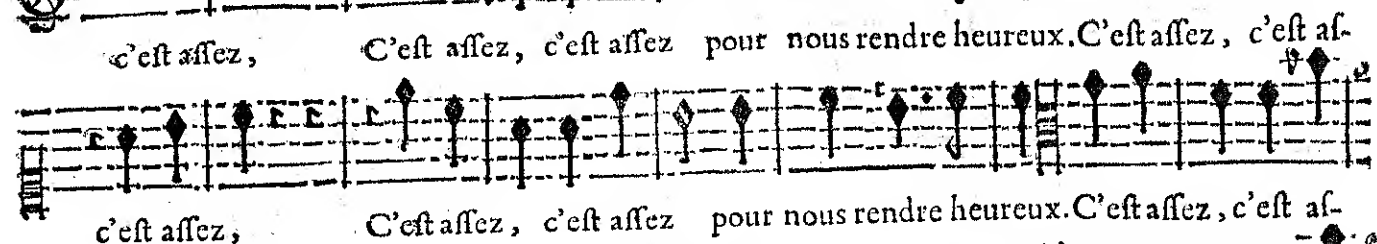
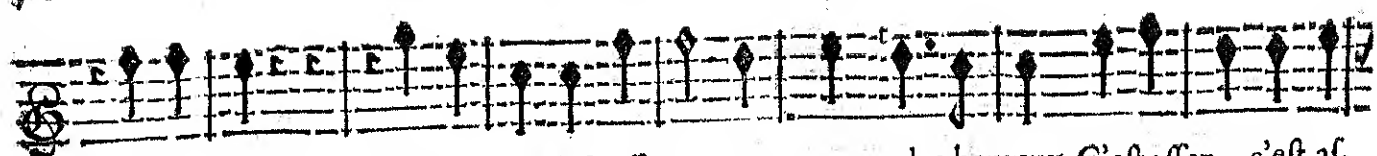
C'est assez, C'est assez, C'est assez pour no⁹ rendre heureux.



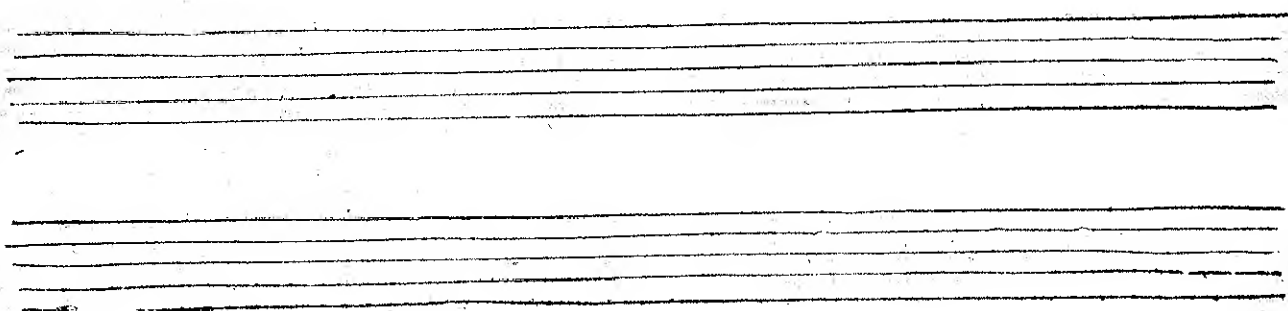
BASSE-CONTINUE.



B A L L E T

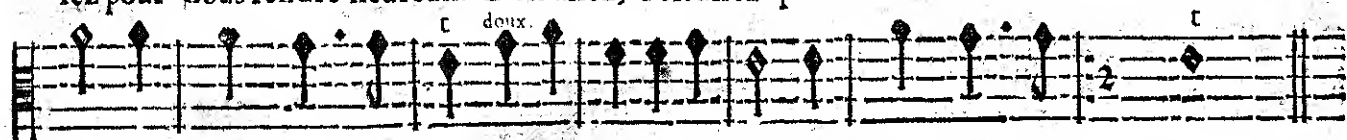


BASSE-CONTINUE.





sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



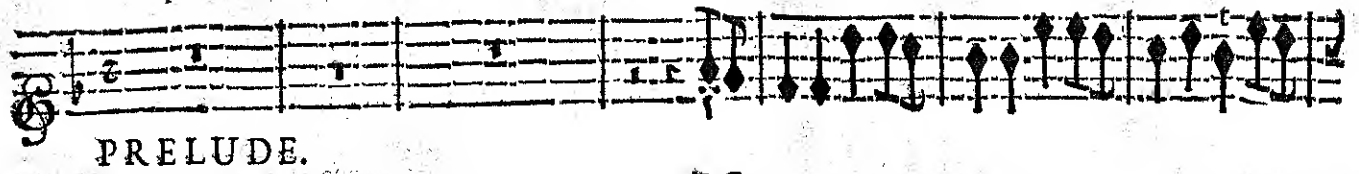
BASSE-CONTINUE.

On Reprend l'Ouverture, page 1.

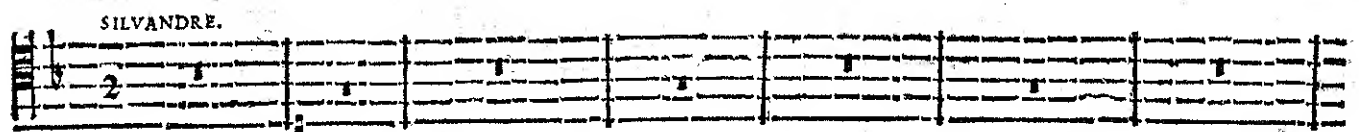
Fin du Prologue.

BALLET
DAPHNIS, SILVANDRE, PHILENE.

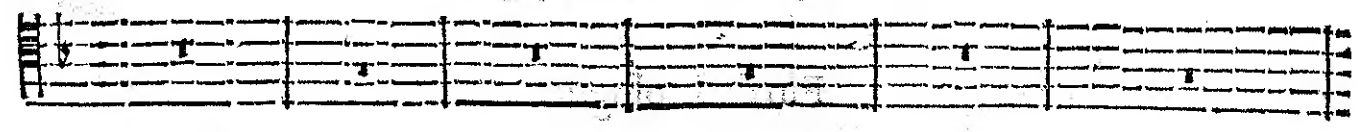
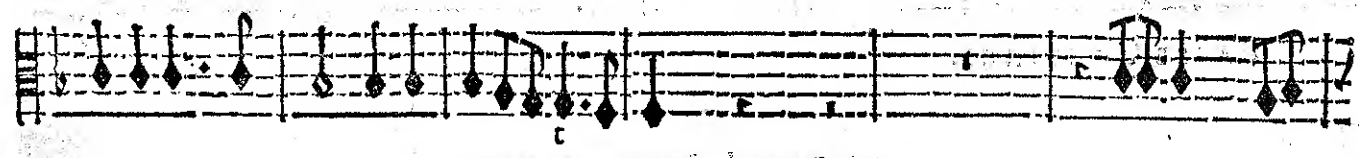
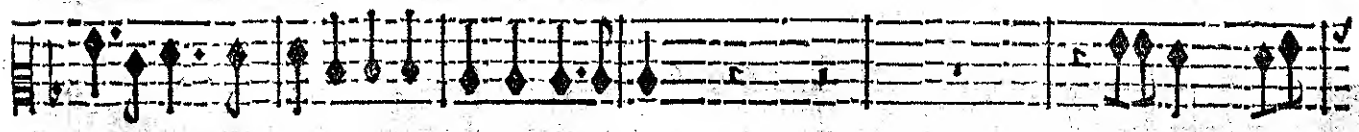
PRELUDE.



SILVANDRE.



la dernière note de l'Ouverture.
BASSE-CONTINUE.



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

73

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and symbols such as 'x' and 'S'. The staff is written on a five-line system with a treble clef at the beginning and a double bar line at the end. The handwriting is somewhat stylized and appears to be a personal or working manuscript.

[illegible]

Domine Deus, Agnus Dei, qui tollis...

The second staff of music contains a sequence of notes and rests. Above the staff, there are several markings: a '68' above the first measure, a '4' above the second measure, a '3' above the third measure, a '6' above the fourth measure, a '6' above the fifth measure, a '6' above the sixth measure, a '6' above the seventh measure, a '6' above the eighth measure, a '6' above the ninth measure, a '6' above the tenth measure, a '6' above the eleventh measure, a '6' above the twelfth measure, a '6' above the thirteenth measure, a '6' above the fourteenth measure, a '6' above the fifteenth measure, a '6' above the sixteenth measure, a '6' above the seventeenth measure, a '6' above the eighteenth measure, a '6' above the nineteenth measure, a '6' above the twentieth measure, a '6' above the twenty-first measure, a '6' above the twenty-second measure, a '6' above the twenty-third measure, a '6' above the twenty-fourth measure, a '6' above the twenty-fifth measure, a '6' above the twenty-sixth measure, a '6' above the twenty-seventh measure, a '6' above the twenty-eighth measure, a '6' above the twenty-ninth measure, a '6' above the thirtieth measure, a '6' above the thirty-first measure, a '6' above the thirty-second measure, a '6' above the thirty-third measure, a '6' above the thirty-fourth measure, a '6' above the thirty-fifth measure, a '6' above the thirty-sixth measure, a '6' above the thirty-seventh measure, a '6' above the thirty-eighth measure, a '6' above the thirty-ninth measure, a '6' above the fortieth measure, a '6' above the forty-first measure, a '6' above the forty-second measure, a '6' above the forty-third measure, a '6' above the forty-fourth measure, a '6' above the forty-fifth measure, a '6' above the forty-sixth measure, a '6' above the forty-seventh measure, a '6' above the forty-eighth measure, a '6' above the forty-ninth measure, a '6' above the fiftieth measure, a '6' above the fifty-first measure, a '6' above the fifty-second measure, a '6' above the fifty-third measure, a '6' above the fifty-fourth measure, a '6' above the fifty-fifth measure, a '6' above the fifty-sixth measure, a '6' above the fifty-seventh measure, a '6' above the fifty-eighth measure, a '6' above the fifty-ninth measure, a '6' above the sixtieth measure, a '6' above the sixty-first measure, a '6' above the sixty-second measure, a '6' above the sixty-third measure, a '6' above the sixty-fourth measure, a '6' above the sixty-fifth measure, a '6' above the sixty-sixth measure, a '6' above the sixty-seventh measure, a '6' above the sixty-eighth measure, a '6' above the sixty-ninth measure, a '6' above the seventieth measure, a '6' above the seventy-first measure, a '6' above the seventy-second measure, a '6' above the seventy-third measure, a '6' above the seventy-fourth measure, a '6' above the seventy-fifth measure, a '6' above the seventy-sixth measure, a '6' above the seventy-seventh measure, a '6' above the seventy-eighth measure, a '6' above the seventy-ninth measure, a '6' above the eightieth measure, a '6' above the eighty-first measure, a '6' above the eighty-second measure, a '6' above the eighty-third measure, a '6' above the eighty-fourth measure, a '6' above the eighty-fifth measure, a '6' above the eighty-sixth measure, a '6' above the eighty-seventh measure, a '6' above the eighty-eighth measure, a '6' above the eighty-ninth measure, a '6' above the ninetieth measure, a '6' above the ninety-first measure, a '6' above the ninety-second measure, a '6' above the ninety-third measure, a '6' above the ninety-fourth measure, a '6' above the ninety-fifth measure, a '6' above the ninety-sixth measure, a '6' above the ninety-seventh measure, a '6' above the ninety-eighth measure, a '6' above the ninety-ninth measure, a '6' above the hundredth measure.

BASSE-CONTINUE.

The first system of musical notation, labeled 'Missa', consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with some notes marked with 'x' above them. The system is divided into measures by vertical bar lines.

1

2

3

4

5

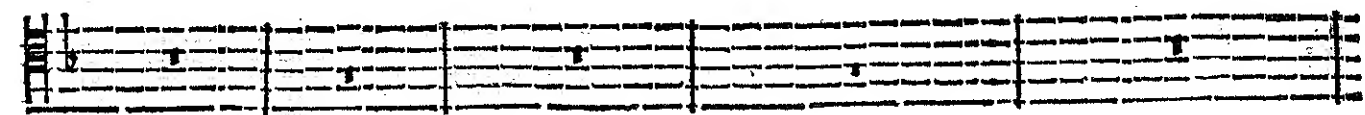
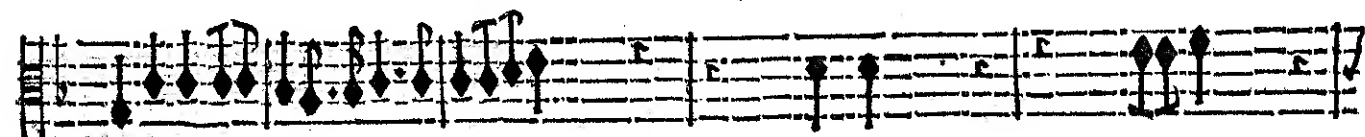
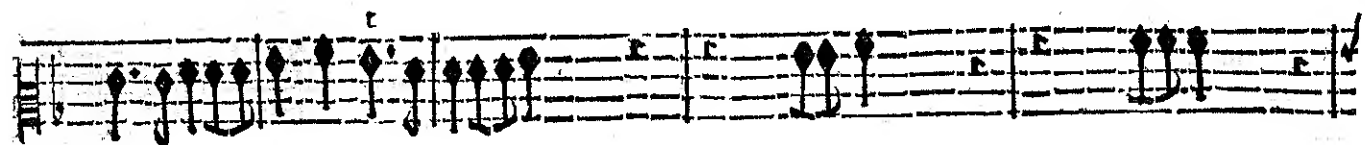
6

7

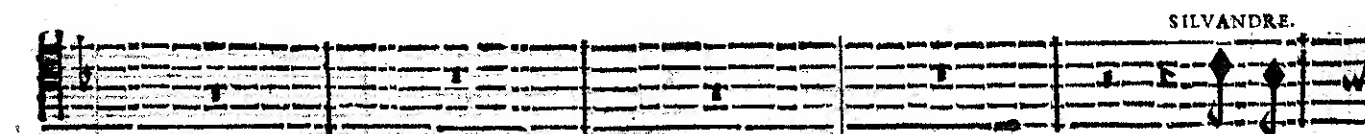
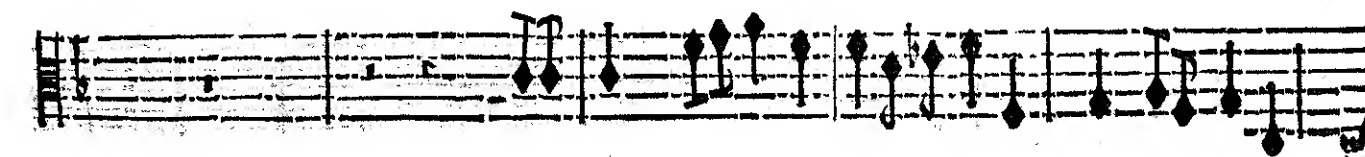
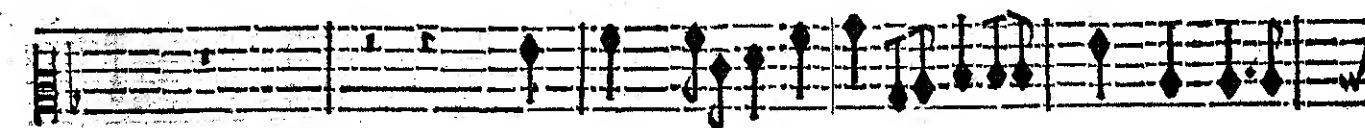
The second system of the musical score, continuing from the first. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notation includes eighth and sixteenth notes, rests, and bar lines. Above the staff, there are several markings: a '6' above the first measure, an 'X' above the second measure, another 'X' above the third measure, a '6' above the fourth measure, an 'X' above the fifth measure, a '6' above the sixth measure, and another 'X' above the seventh measure. The system concludes with a double bar line.

BASSE-CONTINUE.

K



BASSE-CONTINUE.



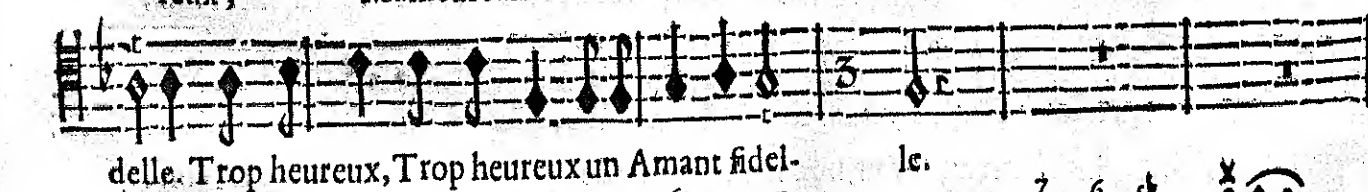
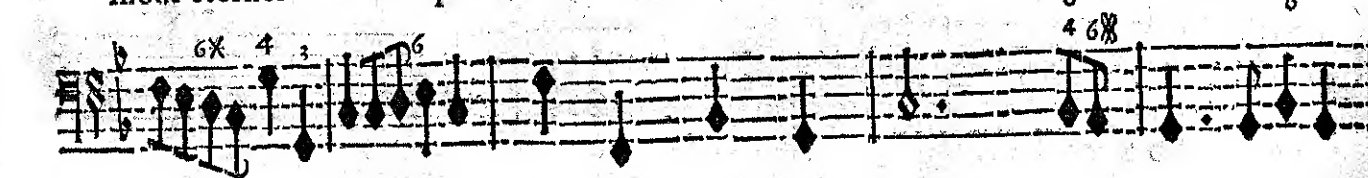
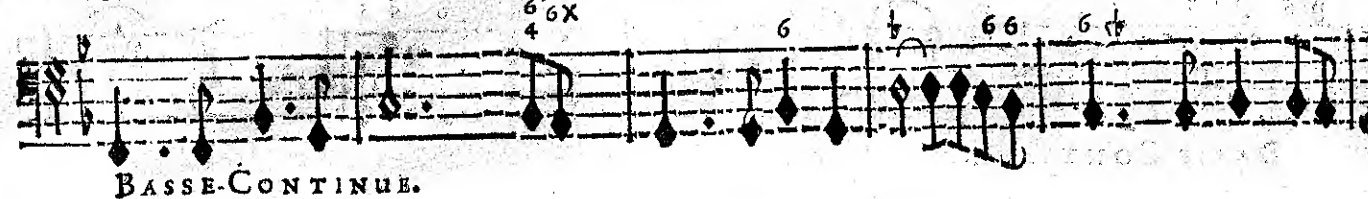
SILVANDRE.

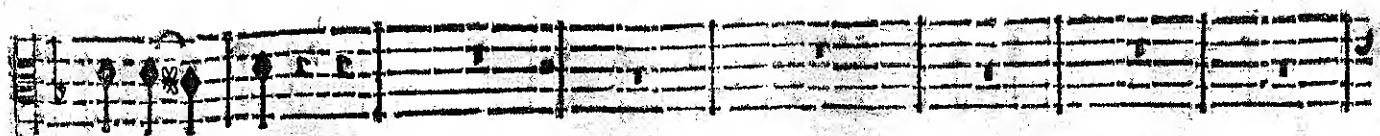


Trop heu-

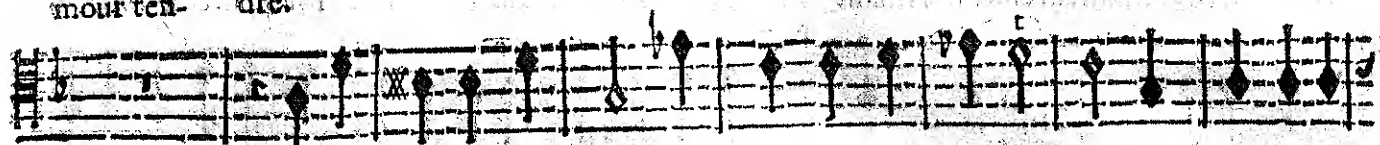
BASSE-CONTINUE.

DAPHNIS.





mour ren- dre.



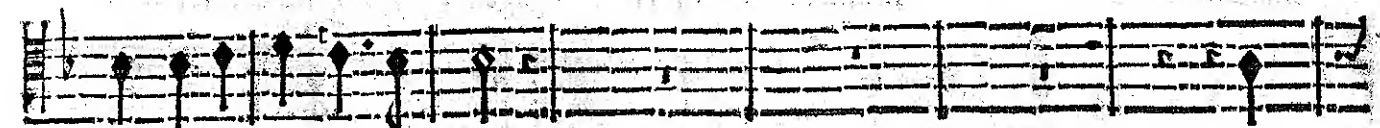
Est-il riende plus doux pourquoy nous en deffendre. Non, non il n'est



BASSE-CONTINUE.



Non, non il n'est point de plus cruel tourment. Non,



point de plaisir plus charmant.

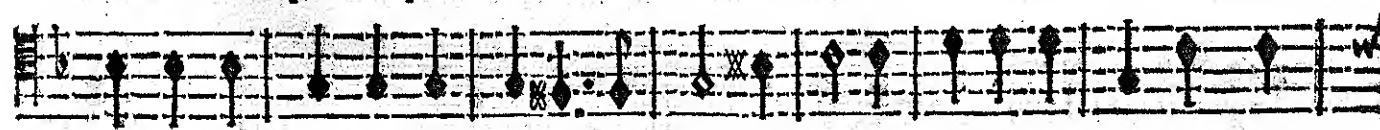
Non,



BASSE-CONTINUE.



non il n'est point de plus cruel tourment. Non, non il n'est point de plus



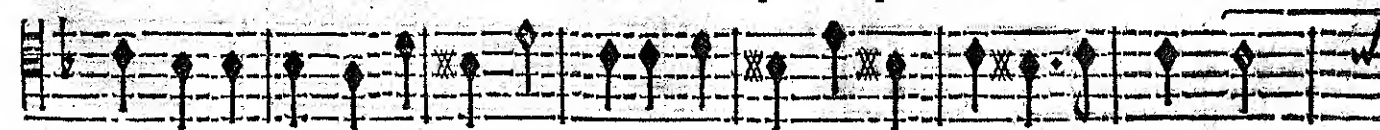
non il n'est point de plaisir plus charmant. Non, non, non, non il n'est point, il n'est



BASSE-CONTINUE.



cruel tourment. Non, non, non, non, il n'est point de plus cruel tourment. Non,



point de plaisir plus charmant. Non, non il n'est point de plaisir plus charmant. Non,



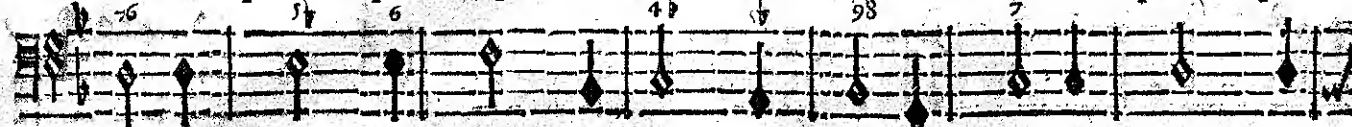
BASSE-CONTINUE.



Non, non, non il n'est point de plus cruel tourment. Non, non il n'est point de plus



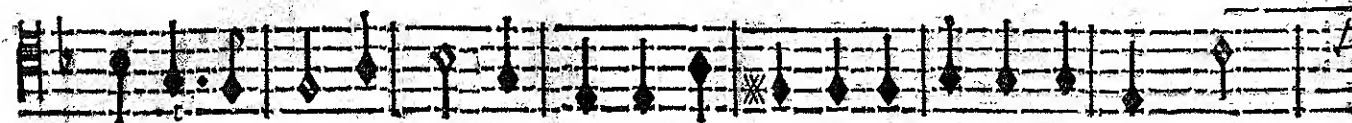
il n'est point de plaisir plus charmant. Non, non il n'est point de plai-



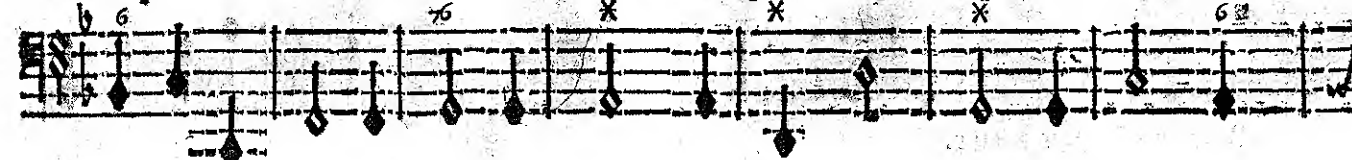
BASSE-CONTINUE.



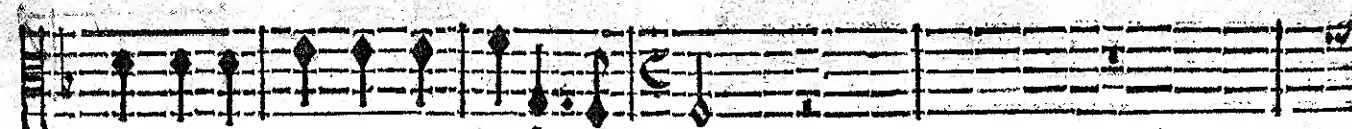
cruel tourment. Non il n'est point de plus cruel tourment. Non il n'est



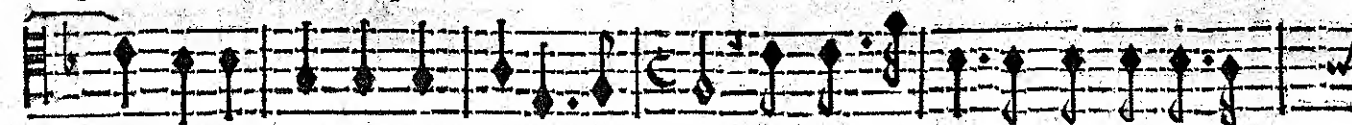
fir plus charmant. Non, non, non, non il n'est point de plaisir plus charmant. Non



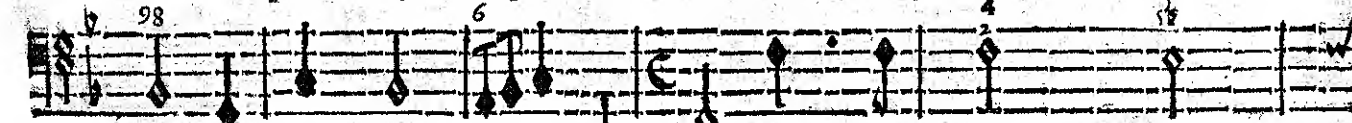
BASSE-CONTINUE.



point, il n'est point de plus cruel tourment.



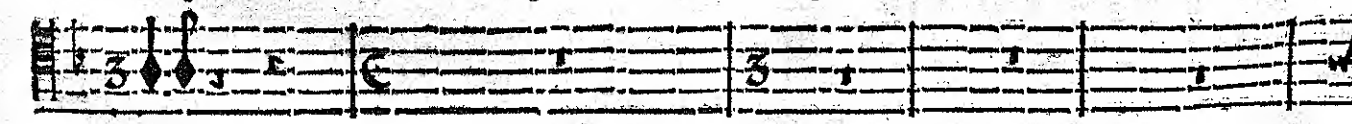
il n'est point de plaisir plus charmant. Pour nous juger veux-tu choisir Phi-



BASSE-CONTINUE.



J'en suis content on ne peut mieux choisir. Je soutiens que l'amour est tou-



lenc!



BASSE-CONTINUE.

jours une peine. Je soutiens que l'amour est tou-

Je soutiens que l'amour n'est jamais sans plaisir.

BASSE-CONTINUE.

jours une peine. Je soutiens que l'amour n'est jamais sans plaisir. Pour un cœur toujours se-

BASSE-CONTINUE.

vere Que la vie à peu d'appas: pas: Les Plaisirs ne regnent guère Ou les amours ne sont

BASSE-CONTINUE.

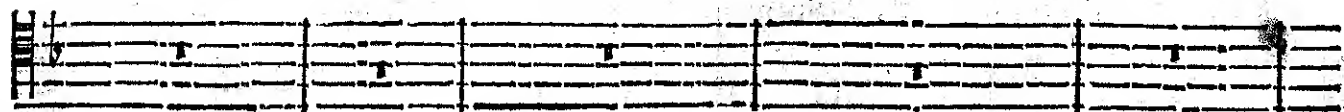
Dans les beaux jours le doux Ze-

pas. Les Plaisirs ne regnent guère Ou les amours ne sont pas.

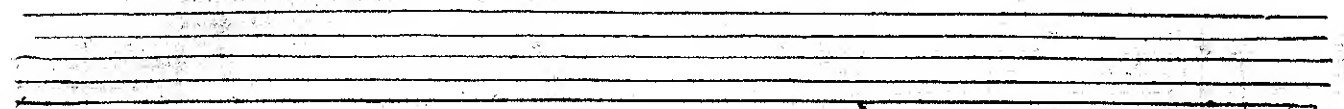
BASSE-CONTINUE.



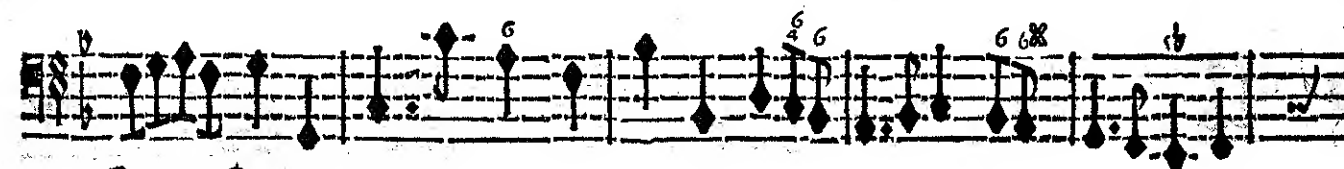
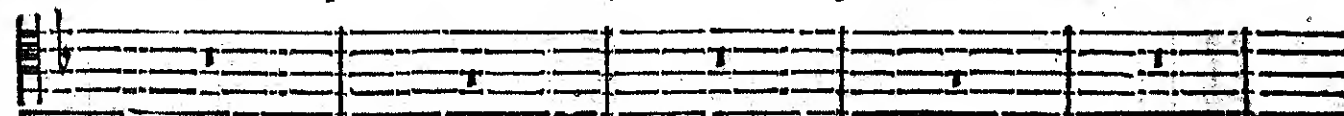
phire Fait moins naître de fleurs, Que le cruel amour Dans son funeste empire Ne



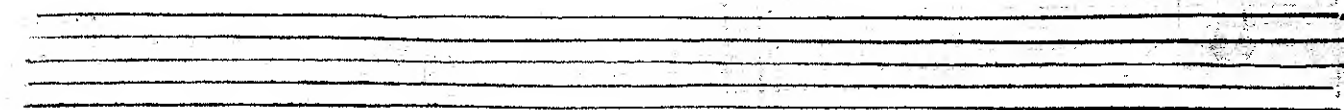
BASSE-CONTINUE.



fait ver-fer de pleurs. Dans les beaux jours le doux Zephire Fait moins naître de



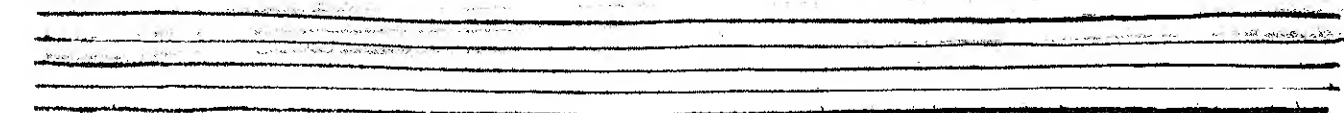
BASSE-CONTINUE.



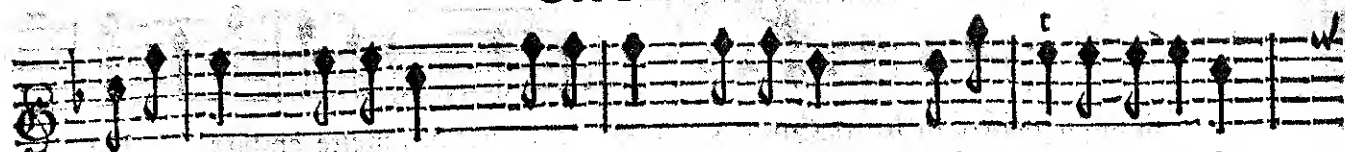
fleurs, Que le cruel amour dans son funeste empire Ne fait ver-fer de pleurs.



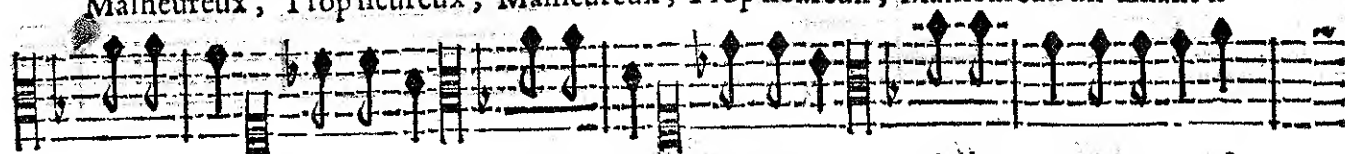
BASSE-CONTINUE.



On reprend le Prelude cy-devant page 72.

B A L L E T
CHOEURS.

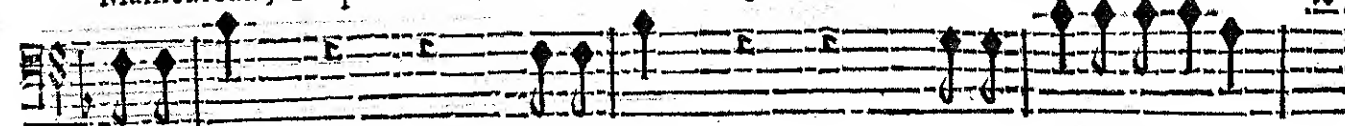
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



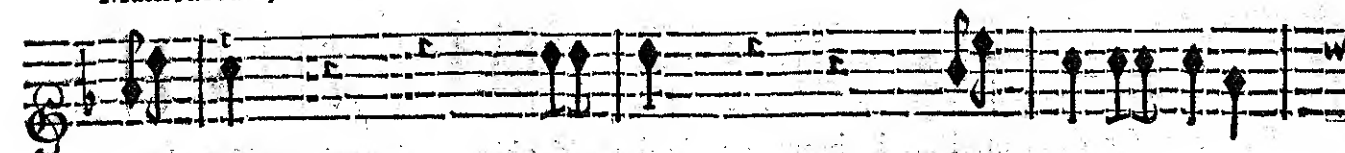
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



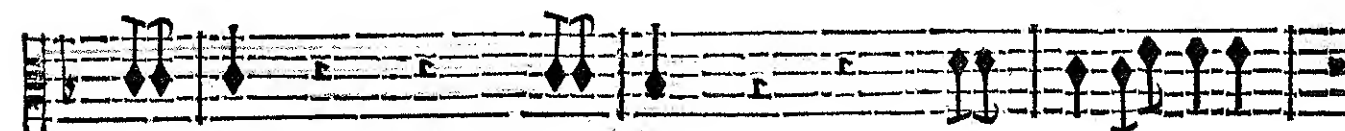
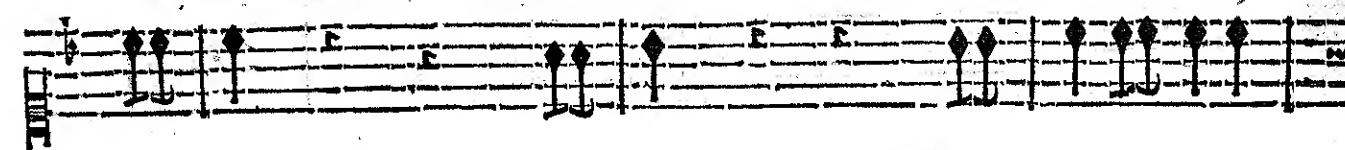
Malheureux,

Malheureux,

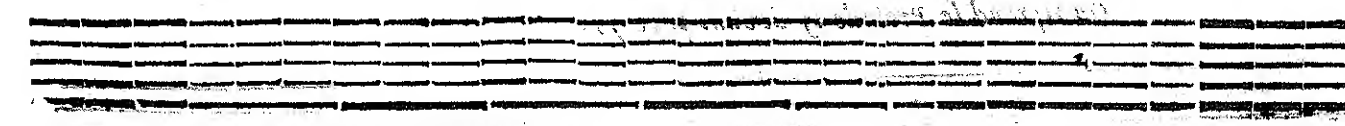
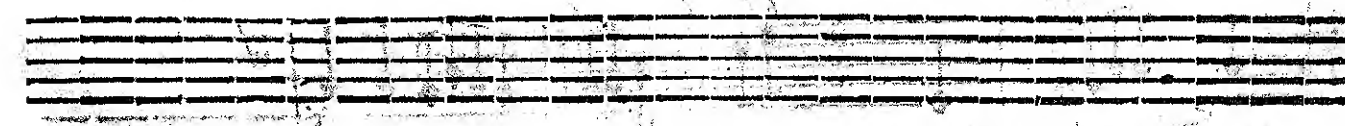
Malheureux un amant fi-



V I O L O N S.



BASSE-CONTINUE.

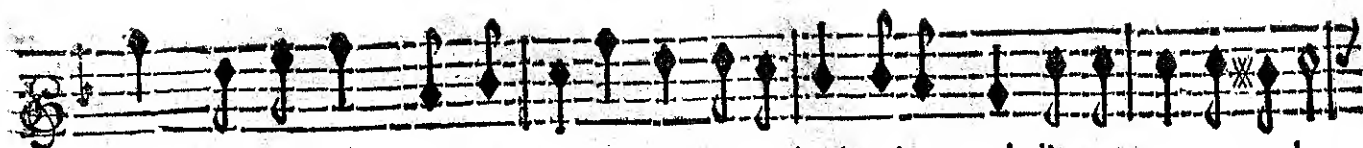


DU TEMPLE DE LA PAIX.

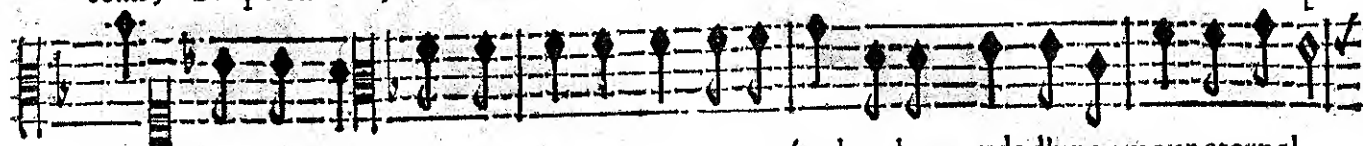
81

delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-
delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-
delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-
delle. Malheureux un amant fi- delle. Malheu-

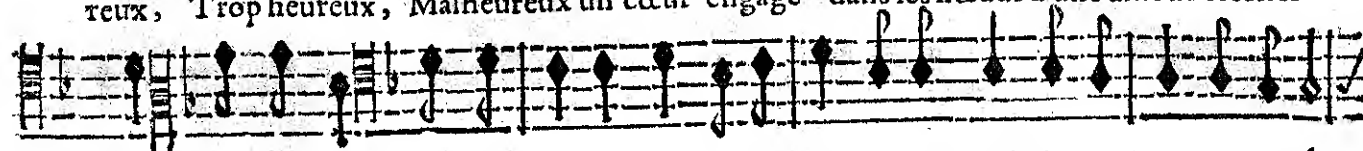
BASSE-CONTINUE.



reux, Tropheux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-



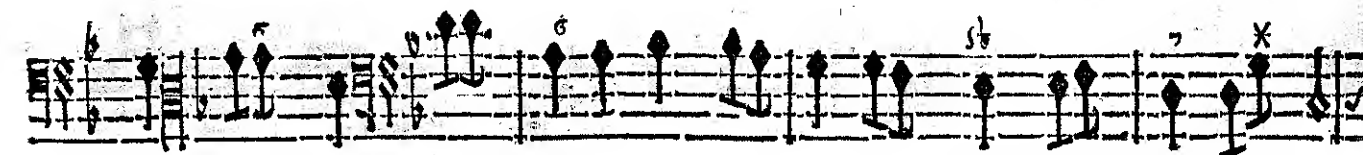
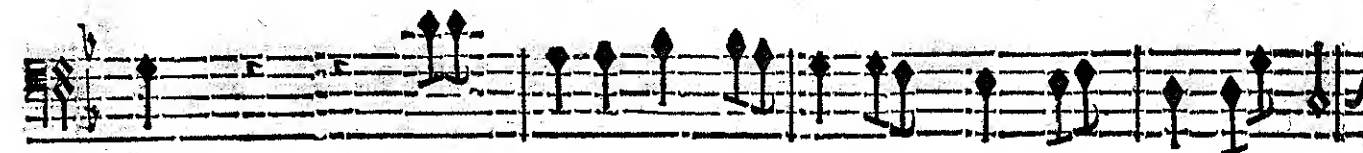
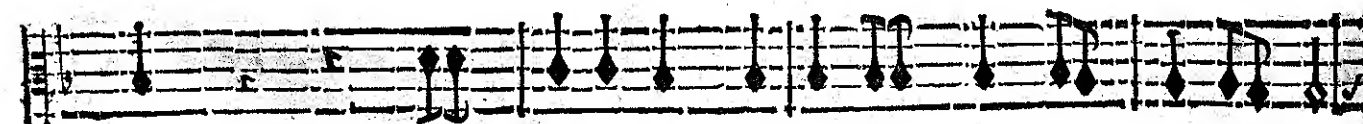
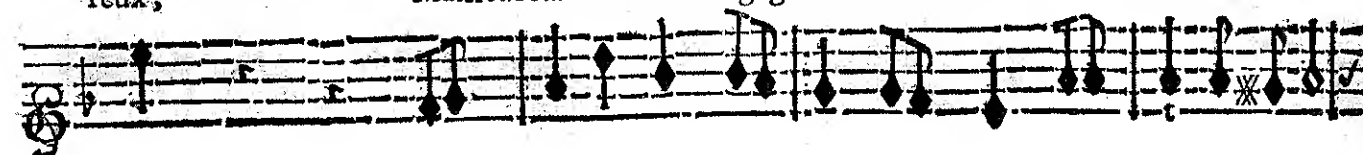
reux, Tropheux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-



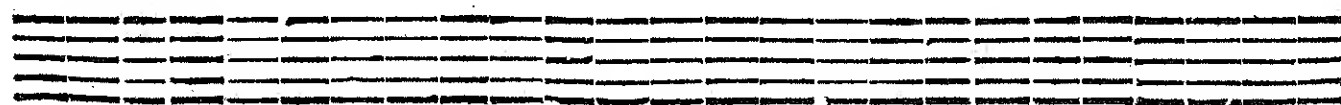
reux, Tropheux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-



reux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

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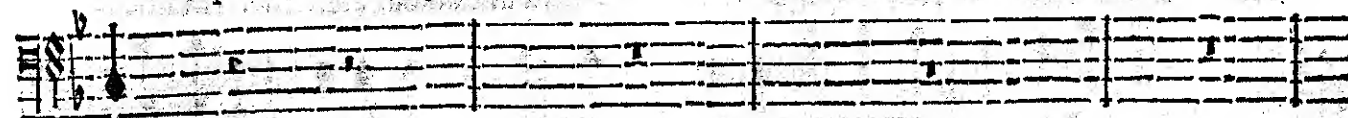
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



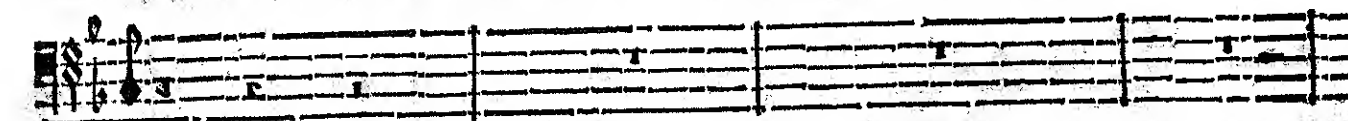
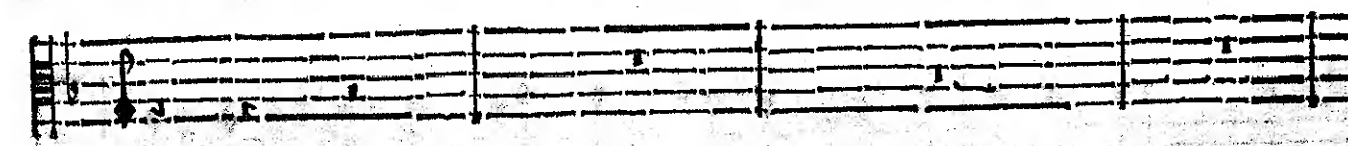
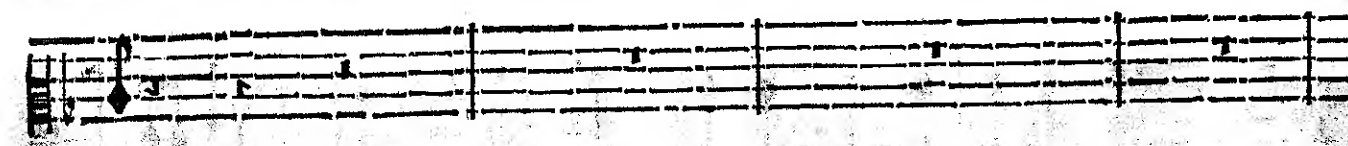
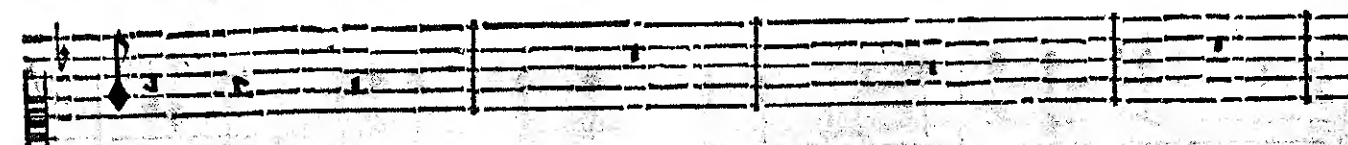
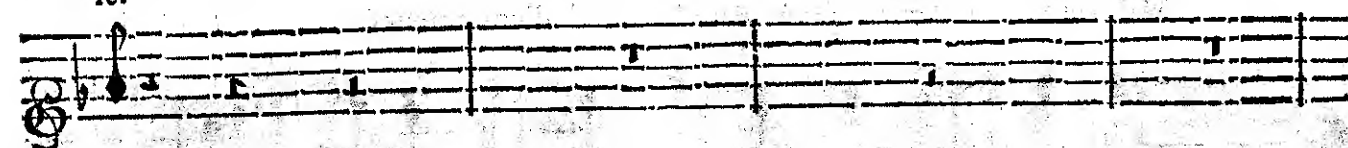
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



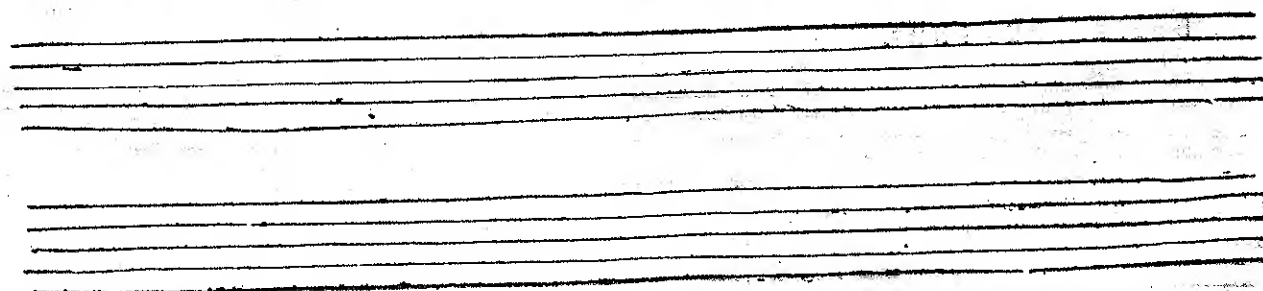
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-

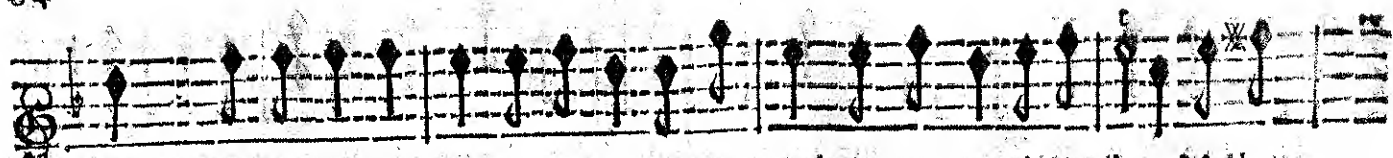


le.

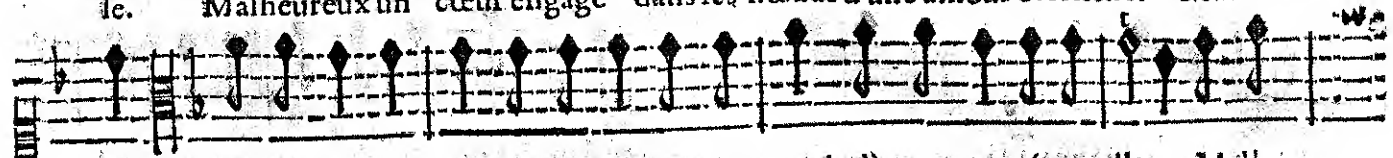


BASSE-CONTINUE.





1e. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



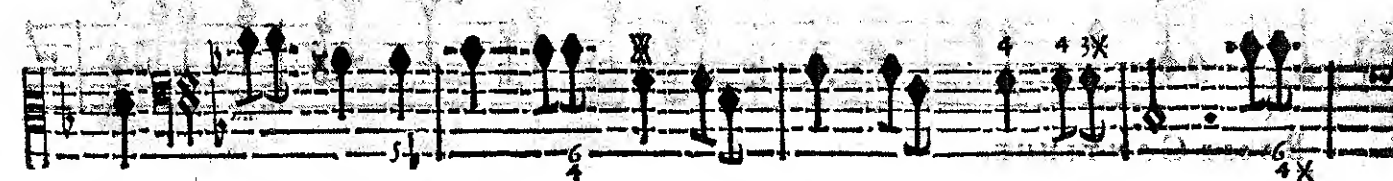
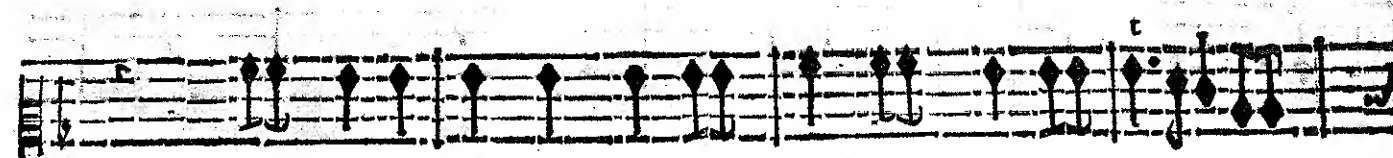
1e. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



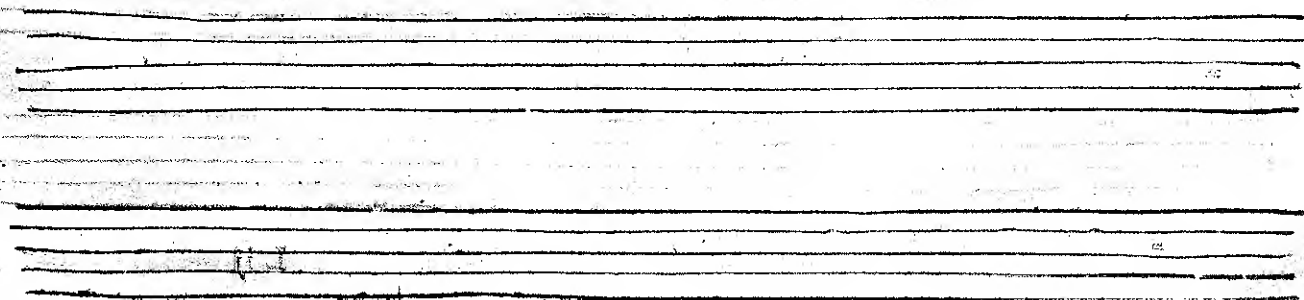
1e. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

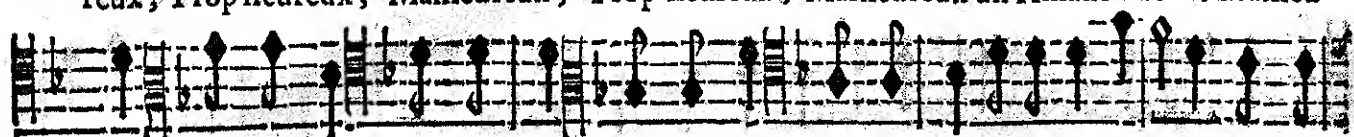
85



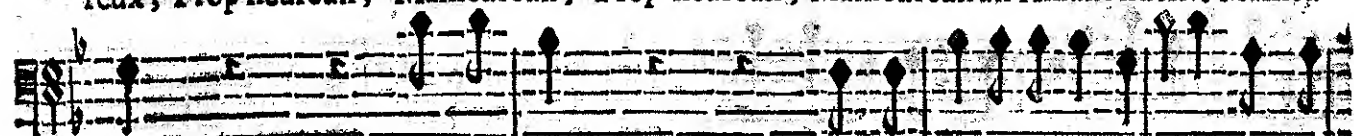
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



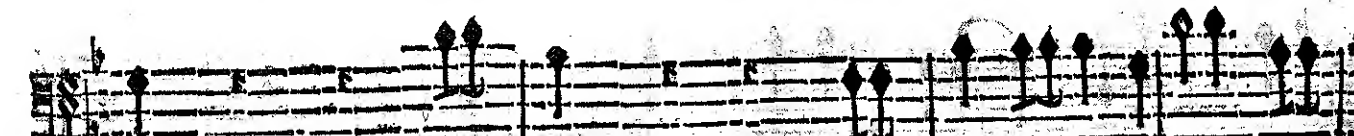
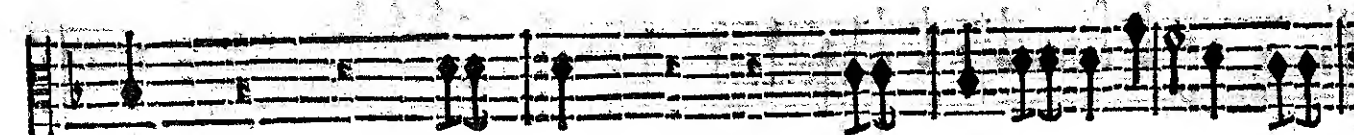
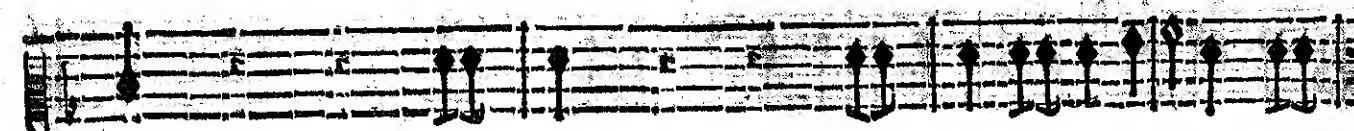
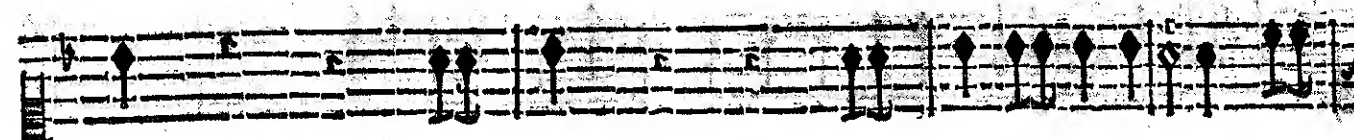
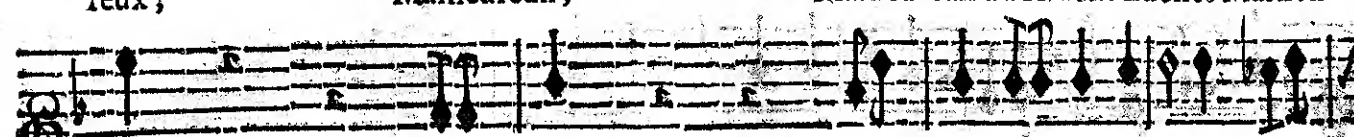
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-

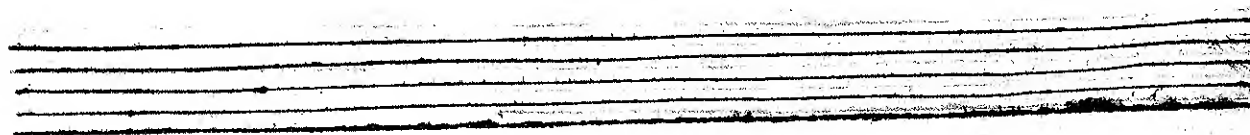
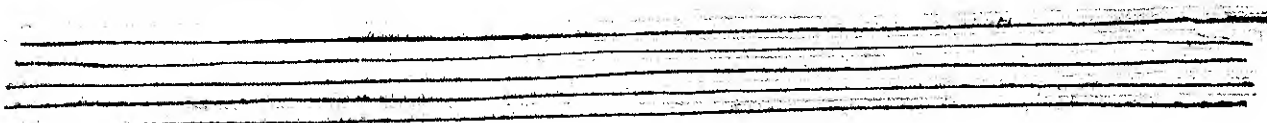


reux, Malheureux, Malheureux un Amant fidelle. Malheu-



BASSE-CONTINUE.

SHAW-WOOD-PYKE



reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre. Est-il rien de plus

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre, Est-il rien de plus

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre. Est-il rien de plus

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

BASSE-CONTINUE.

BASSE-CONTINUE.



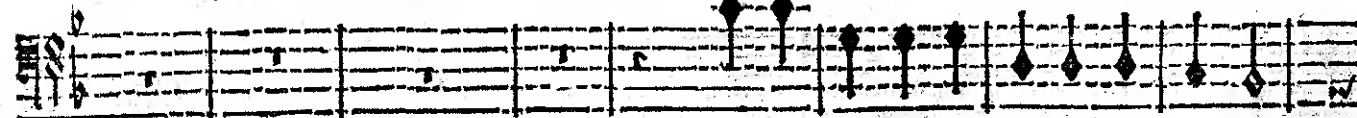
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-nous, Gardons-no°, d'une amour ten-



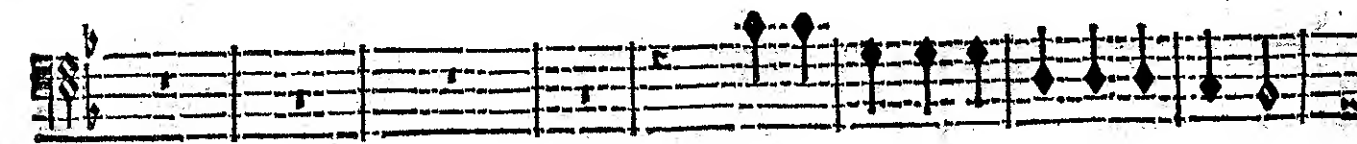
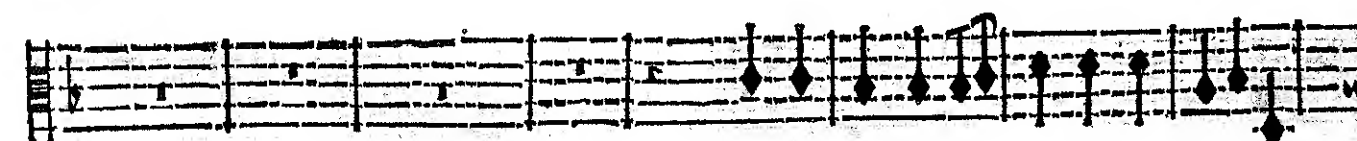
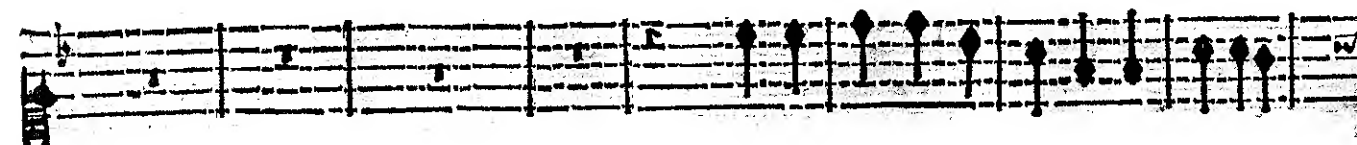
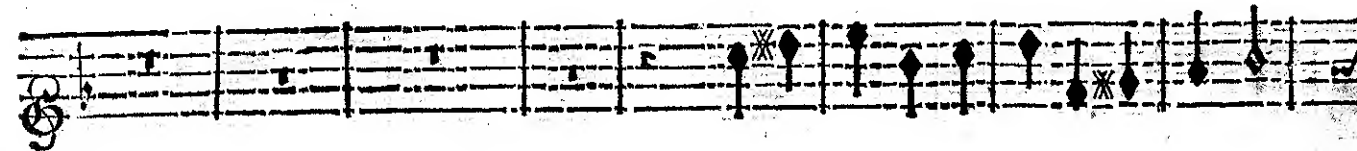
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-no°; Gardons-no° d'une amour ten-



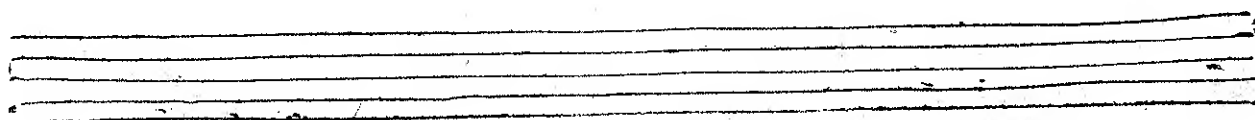
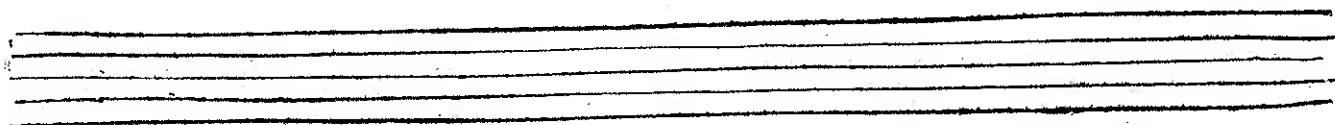
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-nous, Gardons-no° d'une amour ten-



Gardons-nous, Gardons-no° d'une amour ten-



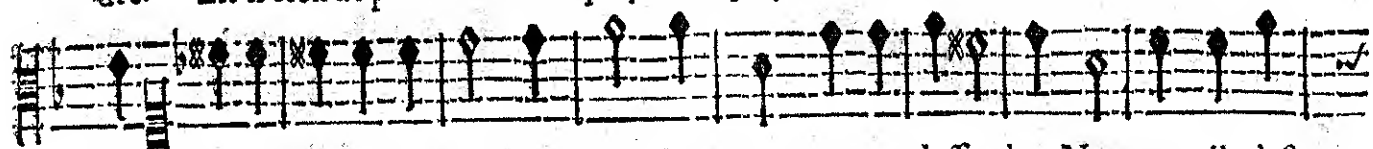
BASSE-CONTINUE.



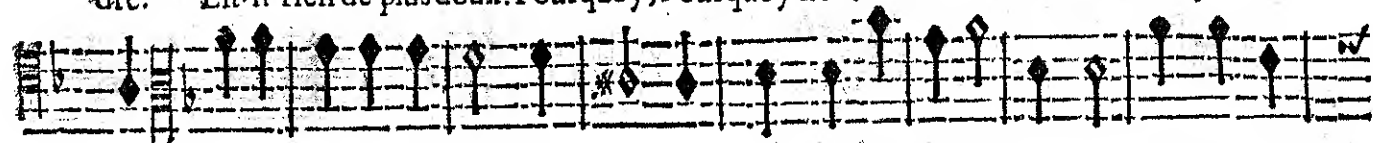
BALLET



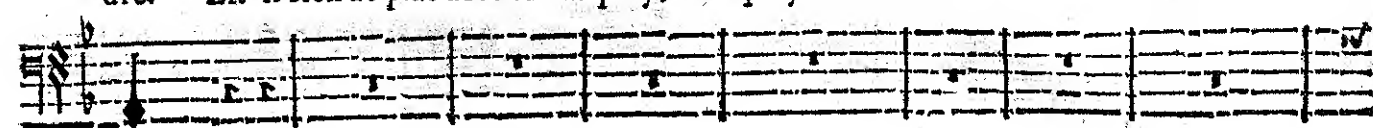
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



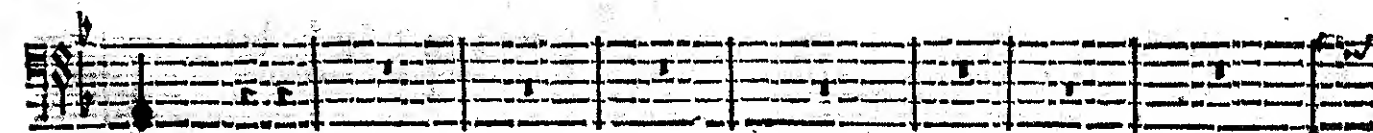
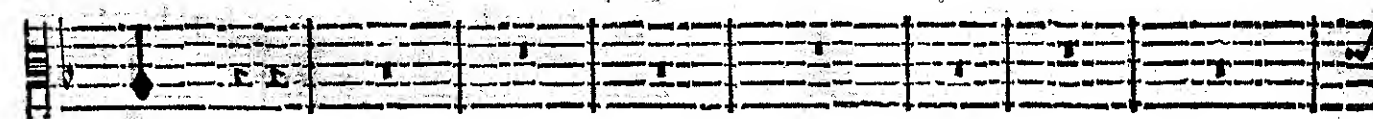
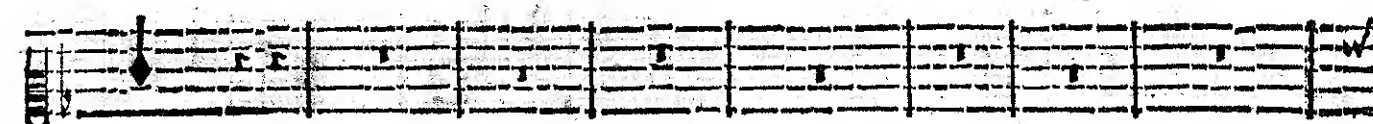
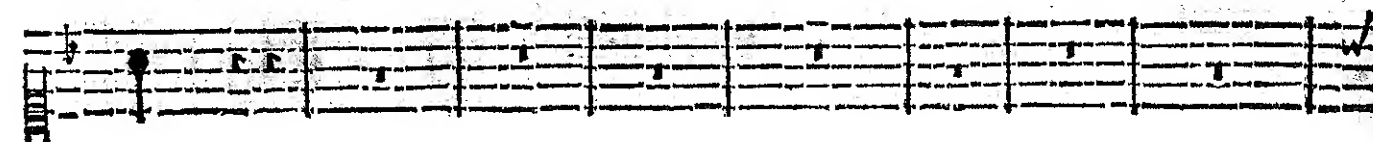
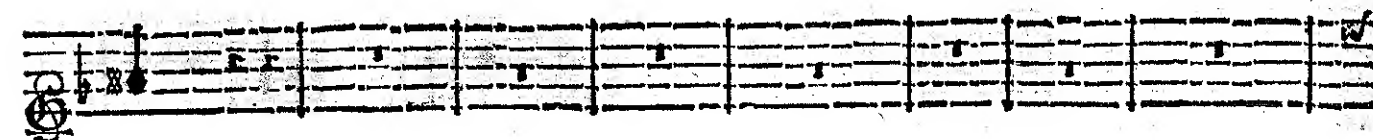
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



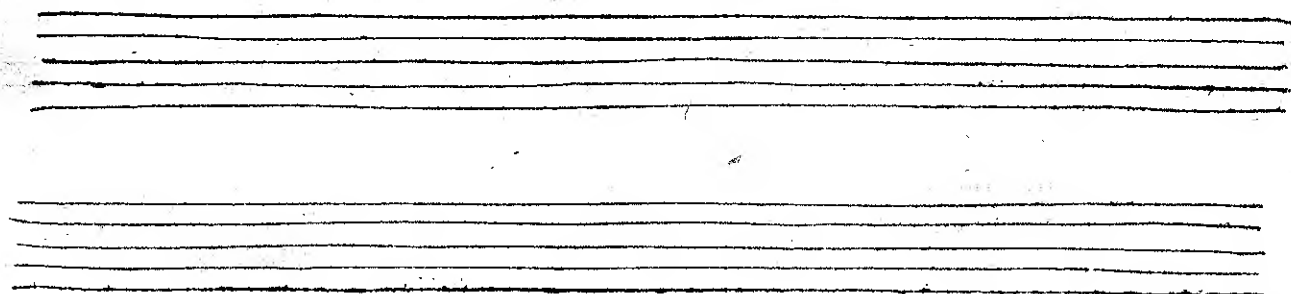
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



dre.



BASSI-CONTINUE.





point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,



point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,



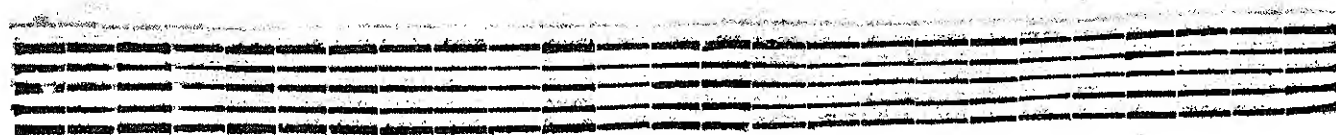
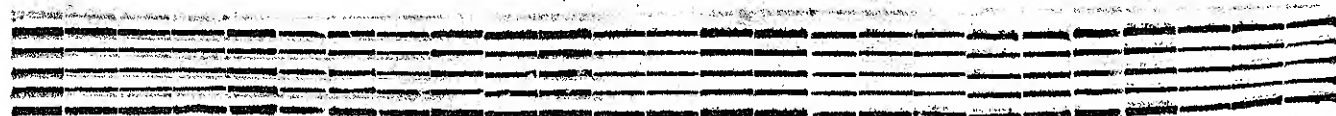
point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,

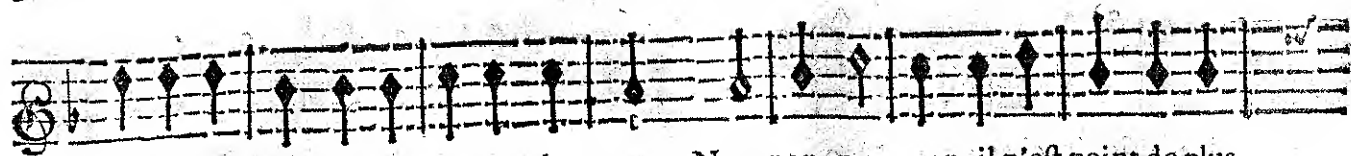


Non, non, non, non, il n'est point de plus cruel tourment.

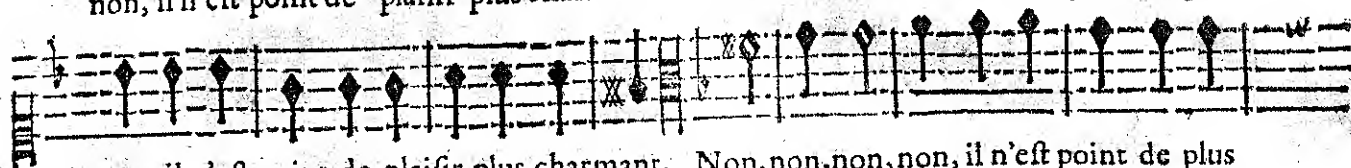


BASSE-CONTINUE.





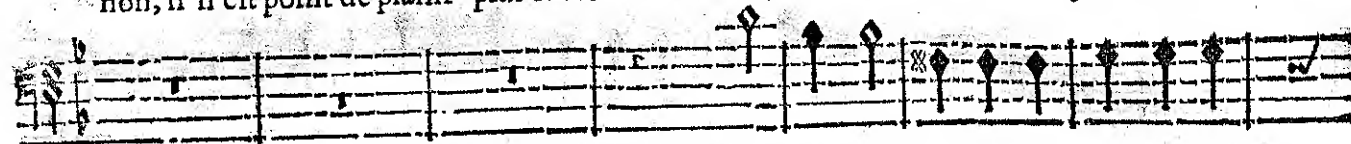
non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus



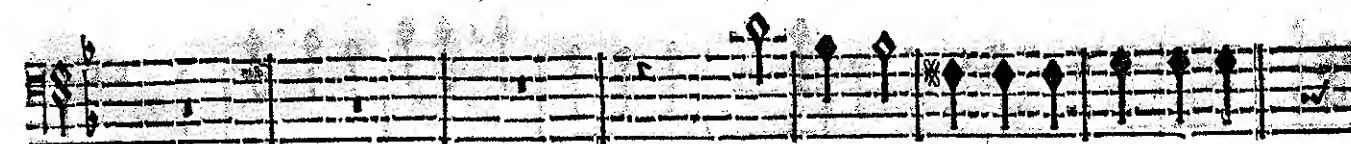
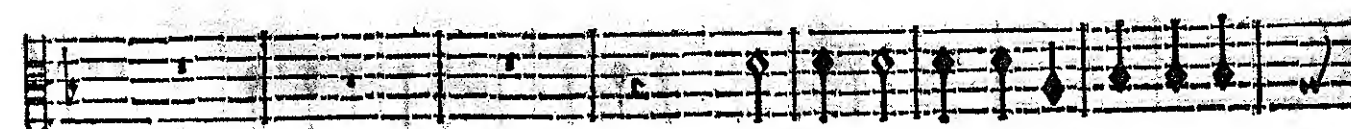
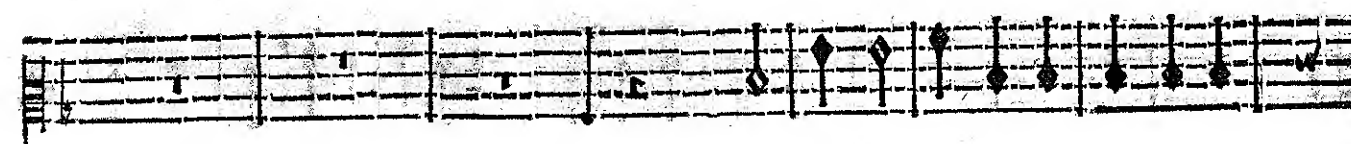
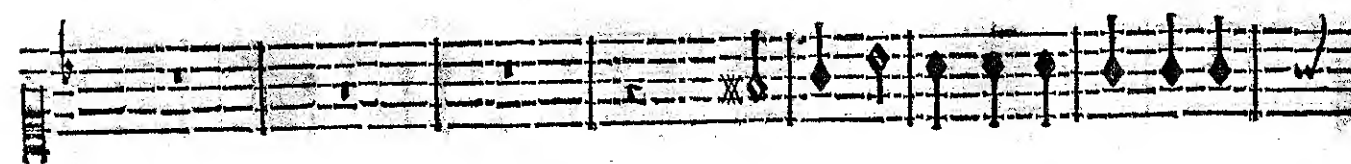
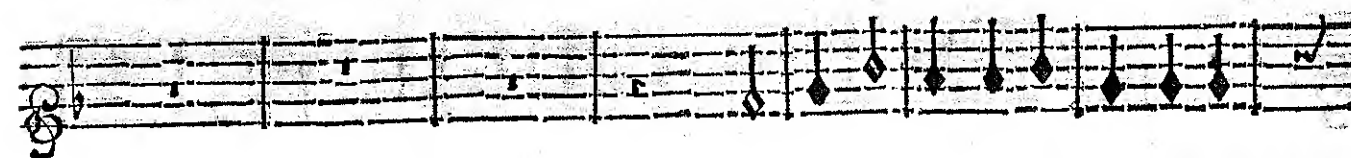
non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus



non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus

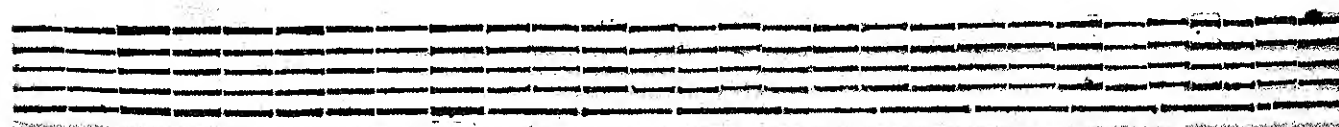
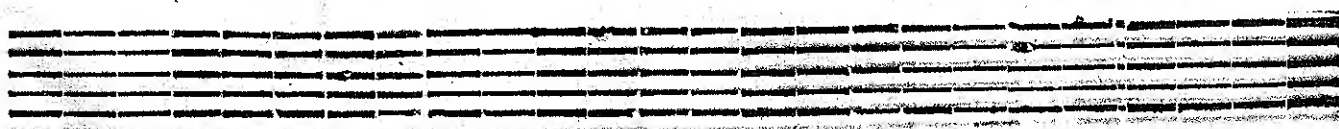


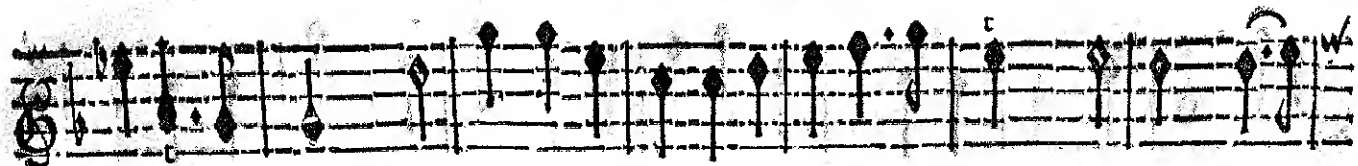
Non, non, non, non, il n'est point de plus



BASSE-CONTINUE.

BASSE-CONTINUE.

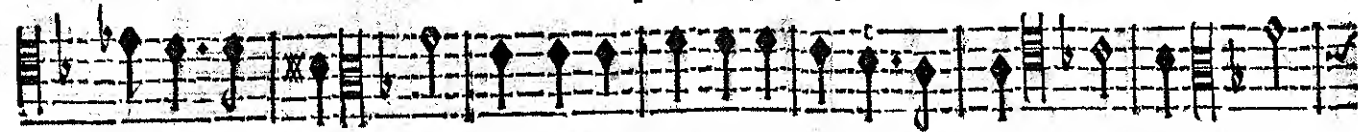




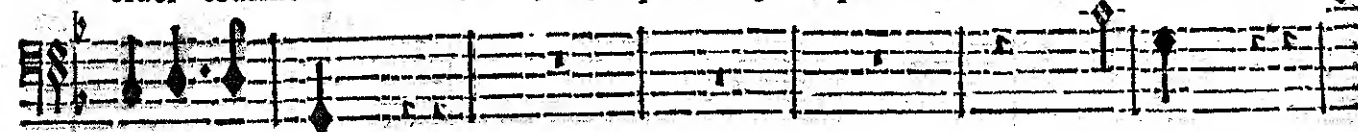
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



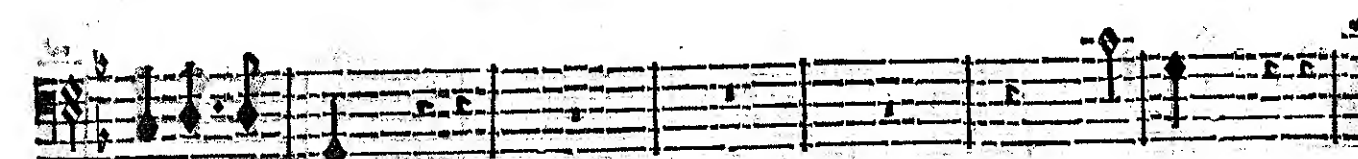
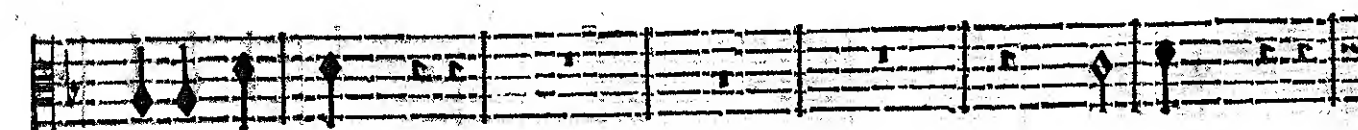
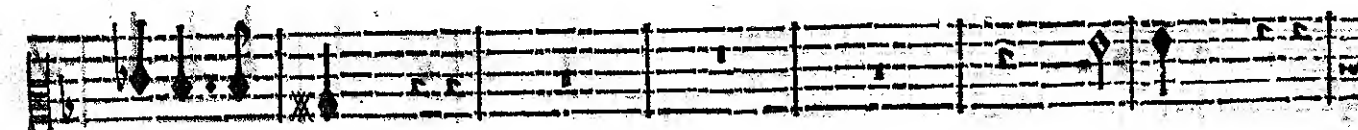
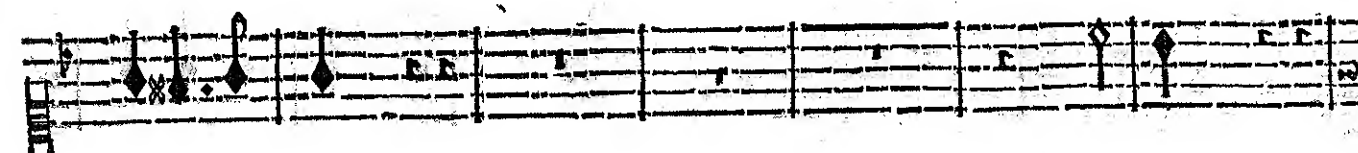
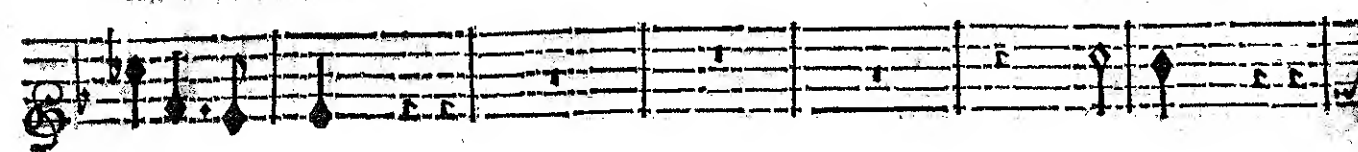
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



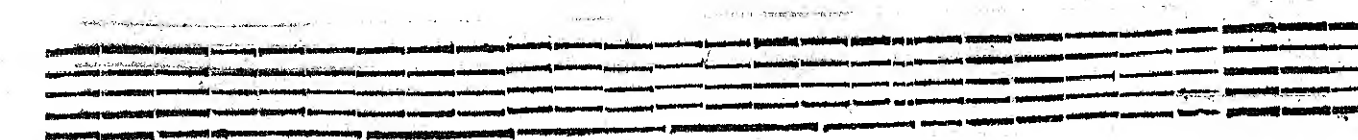
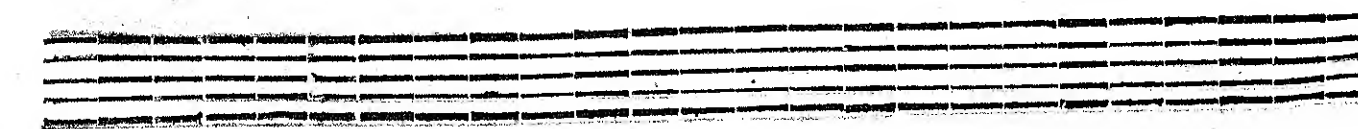
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



cruel tourment. Non, non,



BASSE-CONTINUE.



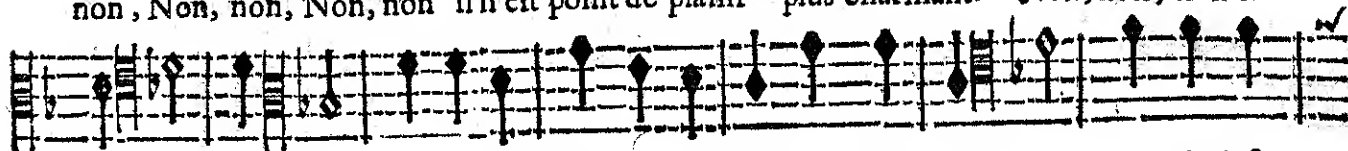
B A L L E T



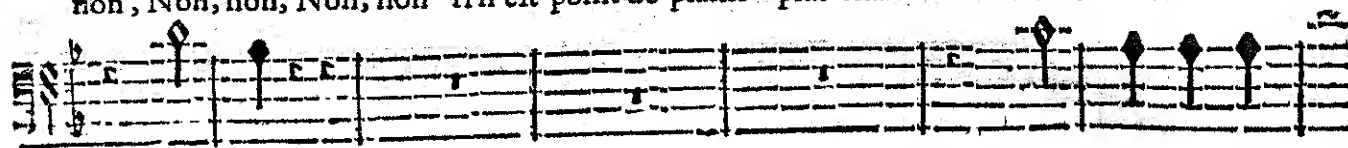
non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est



non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est

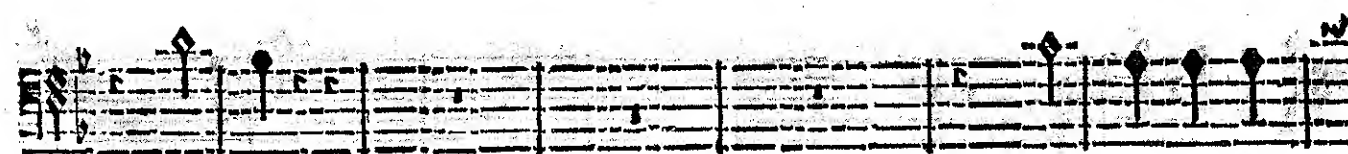
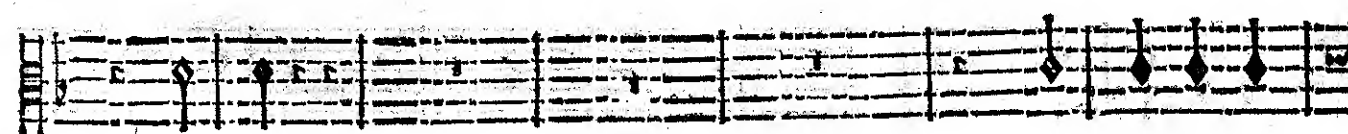
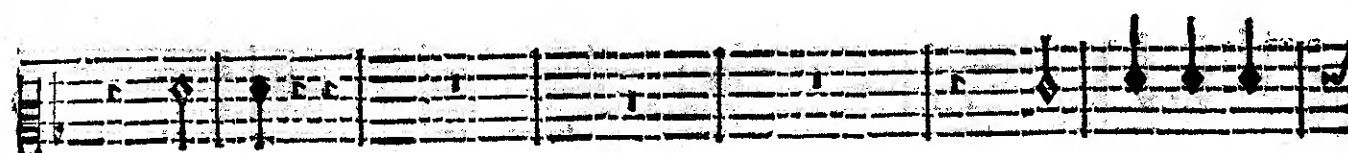
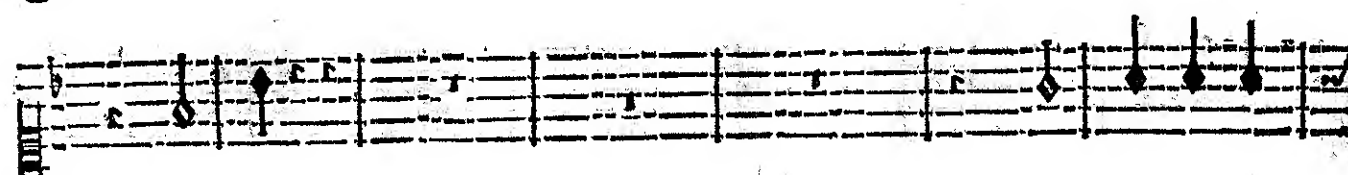
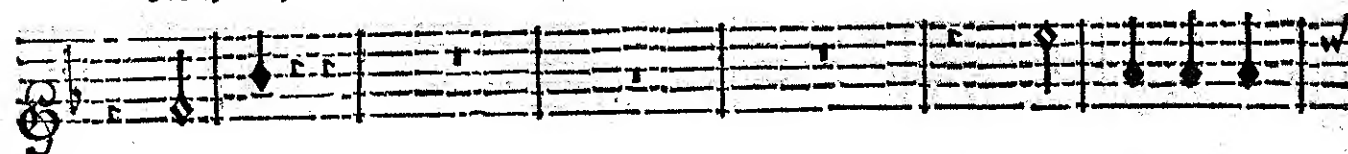


non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est



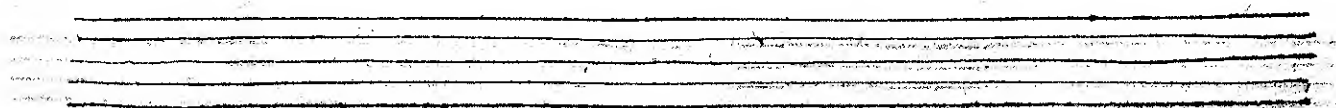
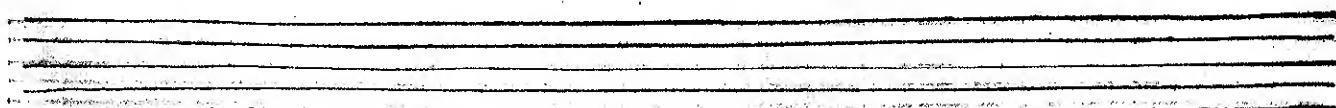
Non, non,

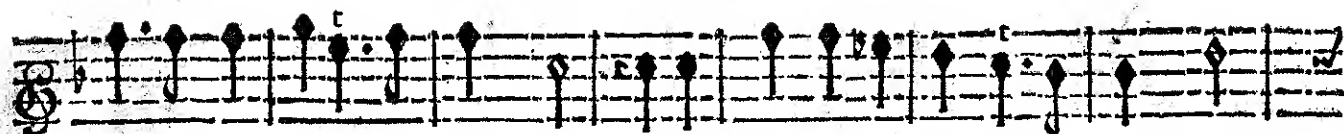
Non, non, il n'est



BASSE-CONTINUE.

AMSTERDAM: J. B. NEUMEYER, 1797.





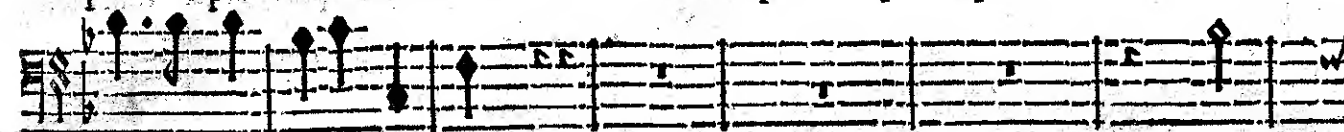
point de plus cruel tourment. Non il n'est point de plaisir plus charmant. Non,



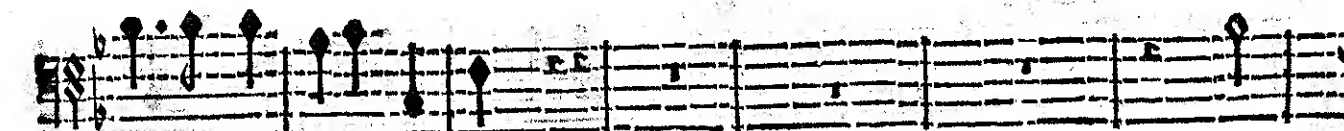
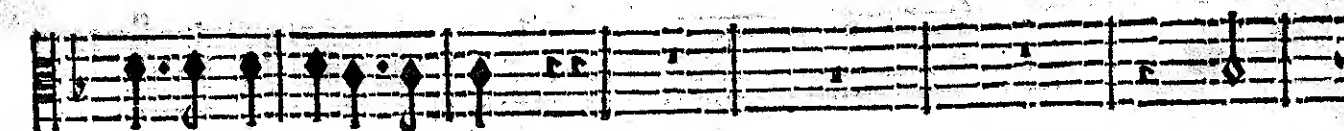
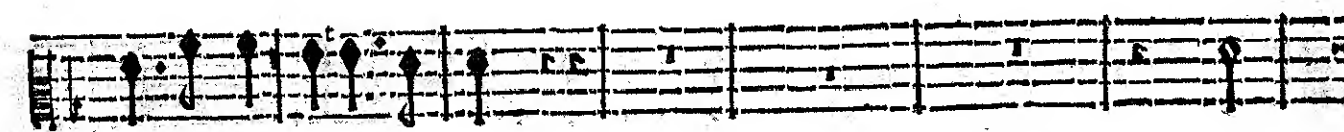
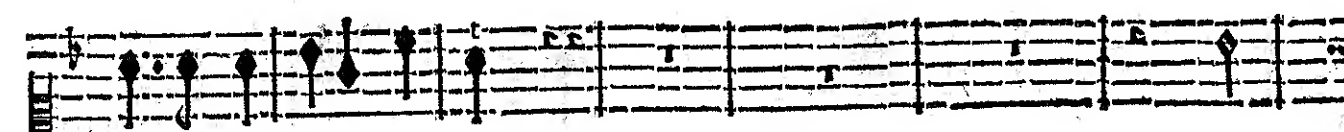
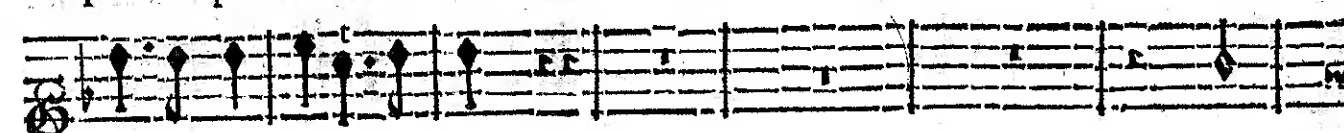
point de plus cruel tourment. Non il n'est point de plaisir plus charmant. Non,



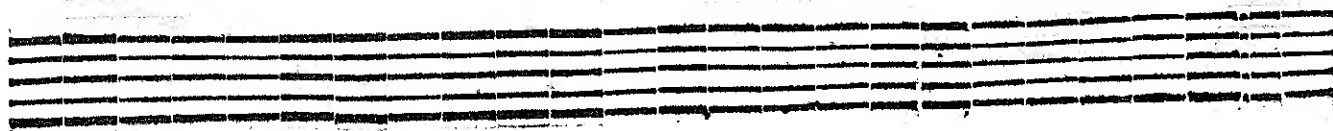
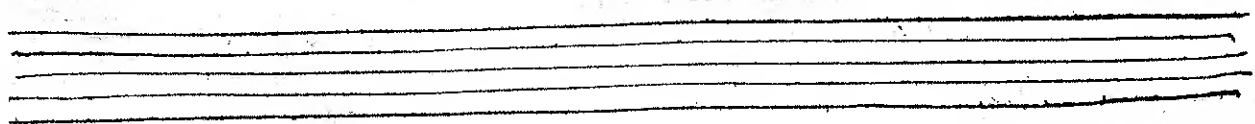
point de plus cruel tourment. Non, n' il n'est point de plaisir plus charmant. Non,

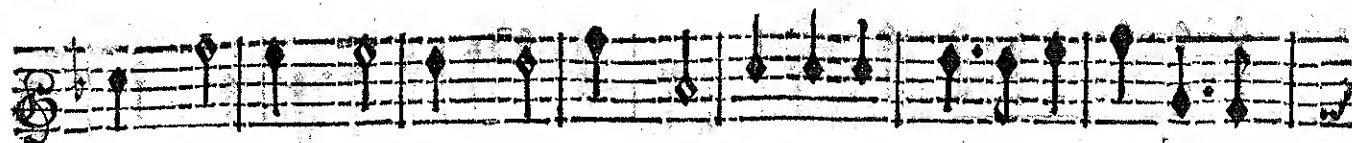


point de plus cruel tourment. Non,

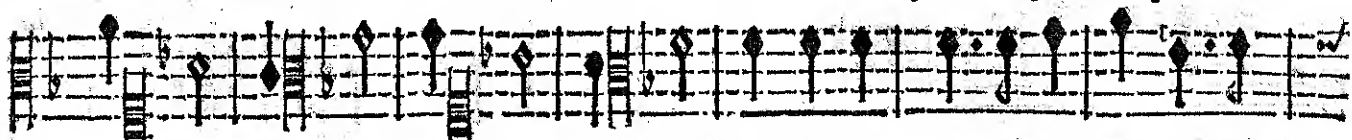


BASSE-CONTINUE.

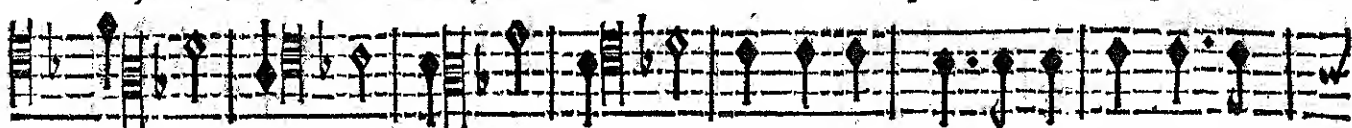




non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



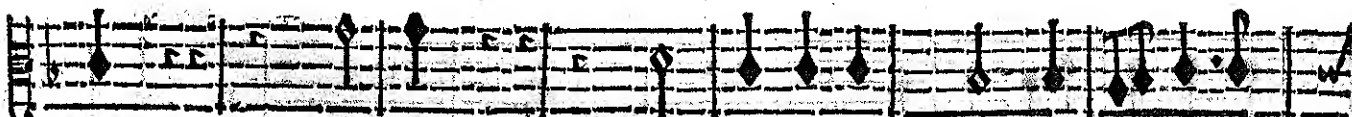
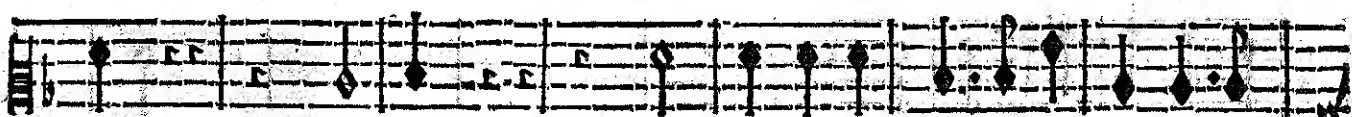
non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



non, Non, non, Non, non, Non, non, Non, non il n'est point de plus cruel tourment.

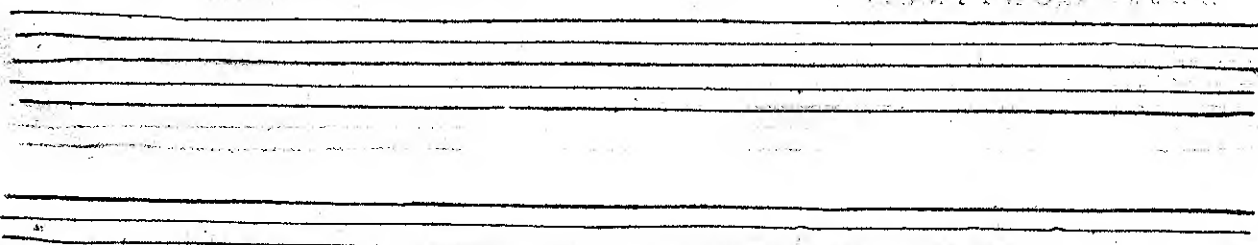


non, Non, non, Non, non, Non, non, Non, non il n'est point de plus cruel tourment.



BASSE-CONTINUE.

AMITKO) 122211



DU TEMPLE DE LA PAIX.

95

PHILENE.



LA Paix regne dans ce Bocage, Et sans cesse à nos Jeux elle doit présider. Ne disputez



BASSE-CONTINUE.



pas davantage, Bergers, il faut vous accorder. Ne disputez pas davantage, Ber-



BASSE-CONTINUE.



gers, il faut vous accor- der. Il est doux d'être amant d'une Bergere aimable, Mais il est dange-



BASSE-CONTINUE.



reux D'être trop amou- reux : reux : L'excès d'amour rend un cœur misérable, Un peu d'a-



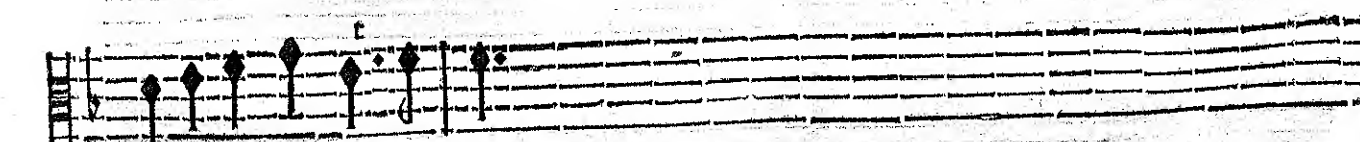
BASSE-CONTINUE.



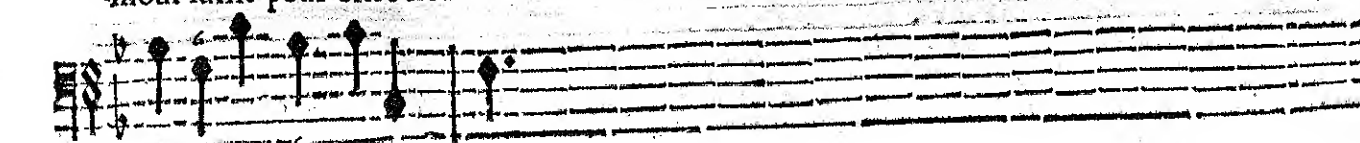
mour suffit pour être heureux. L'excès d'amour rend un cœur misérable, Un peu d'a-



BASSE-CONTINUE.



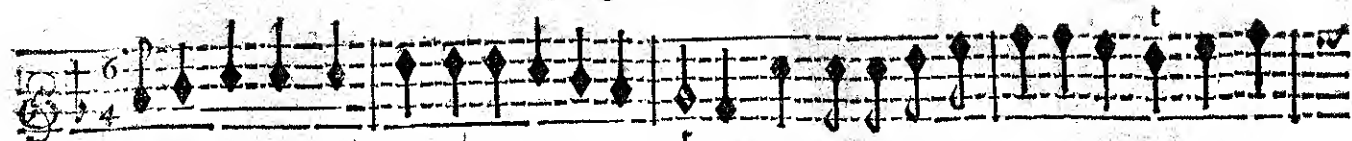
mour suffit pour être heureux.



BASSE-CONTINUE.

BALLET

CHOEURS.



Il est doux d'être amant d'une Bergere aimable, Mais il est dangereux D'être trop amou-



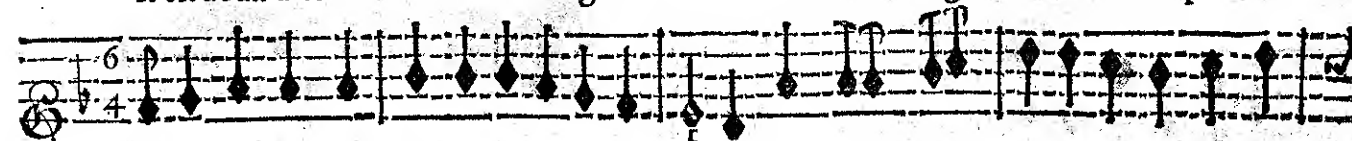
Il est doux d'être amant d'une Bergere aimable, Mais il est dangereux D'être trop amou-



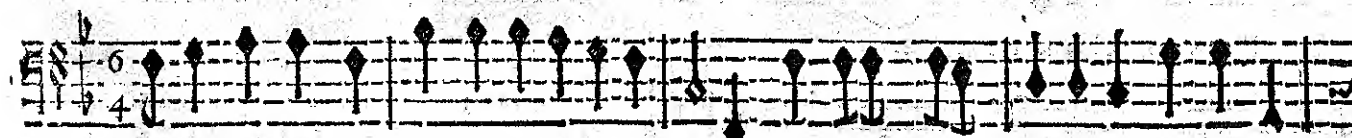
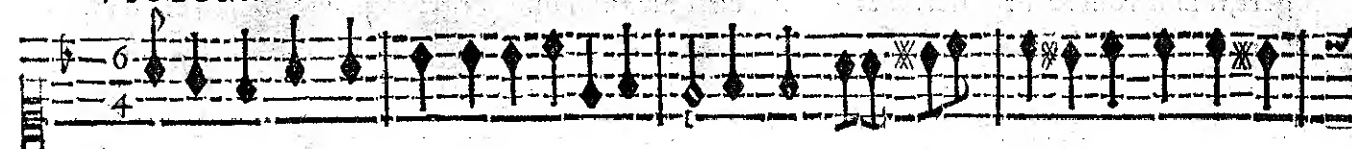
Il est doux d'être amant d'une Bergere aimable, Mais il est dangereux D'être trop amou-



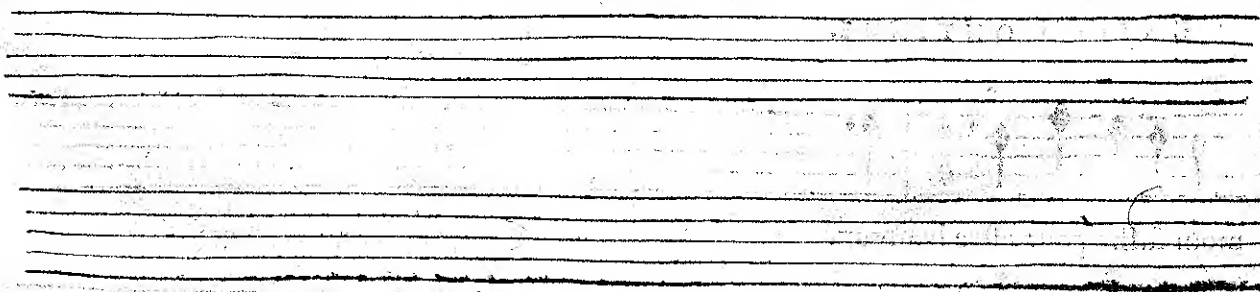
Il est doux d'être amant d'une Bergere aimable, Mais il est dangereux D'être trop amou-

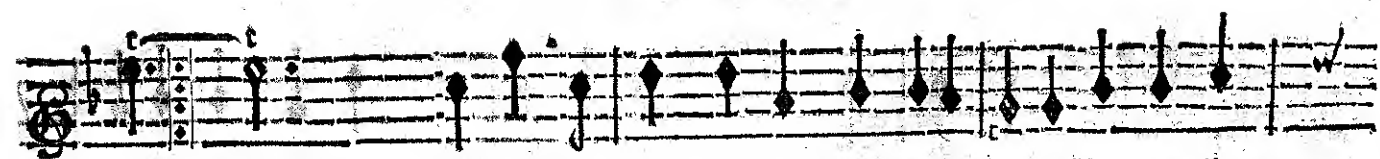


VIOLONS.



BASSE-CONTINUE.





reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-



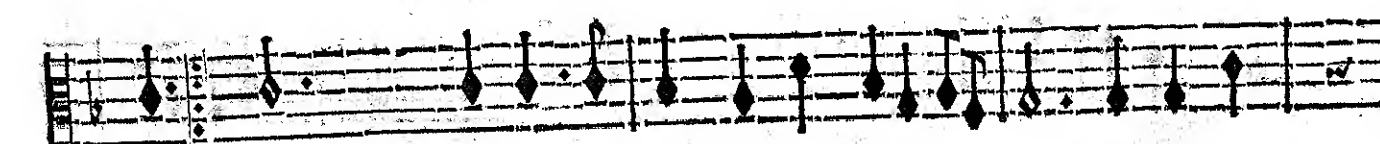
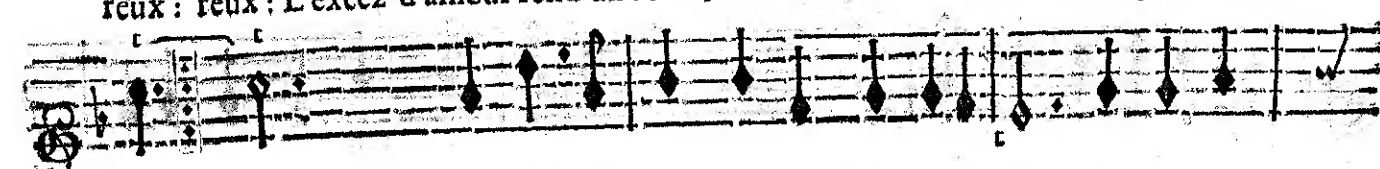
reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-



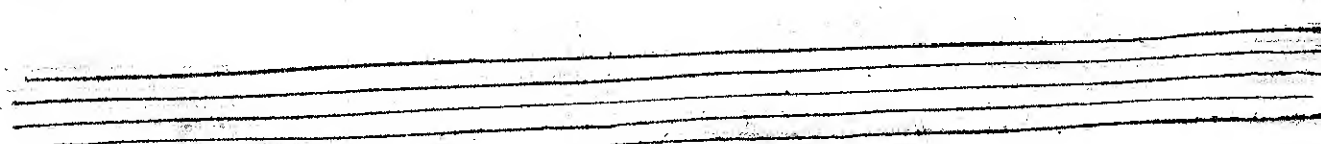
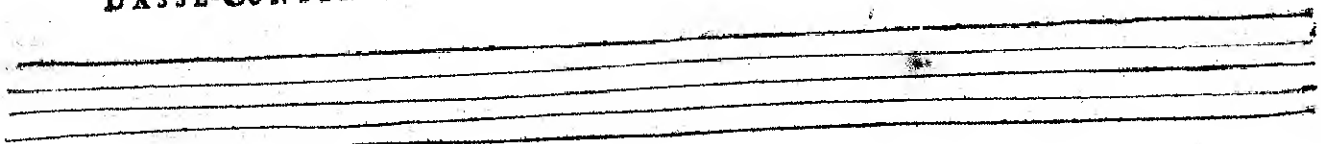
reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-

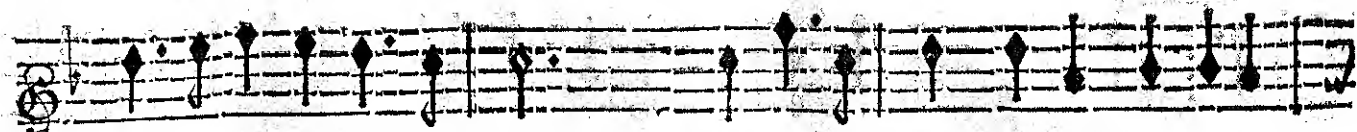


reux: reux: L'excez d'amour rend un cœur, rend un cœur miserable, Un peu d'a-



BASSE-CONTINUE.

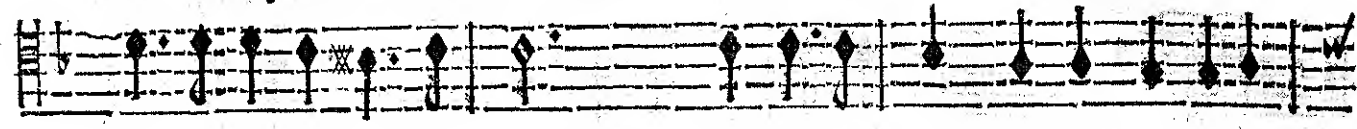




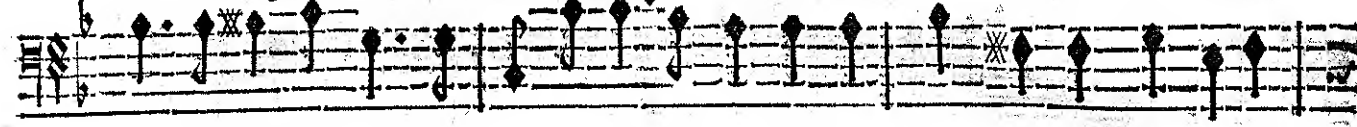
mour fuffit pour eftre heureux. L'excez d'amour rend un cœur mife-



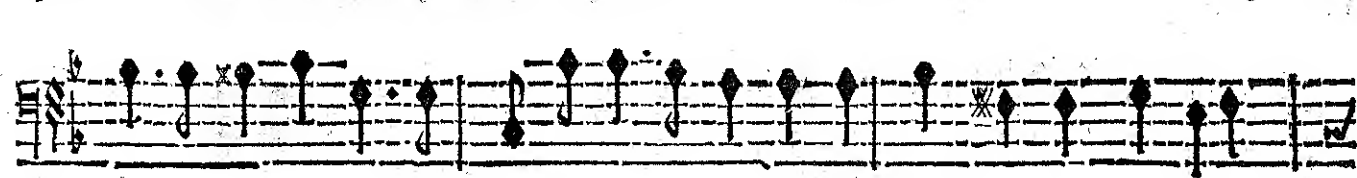
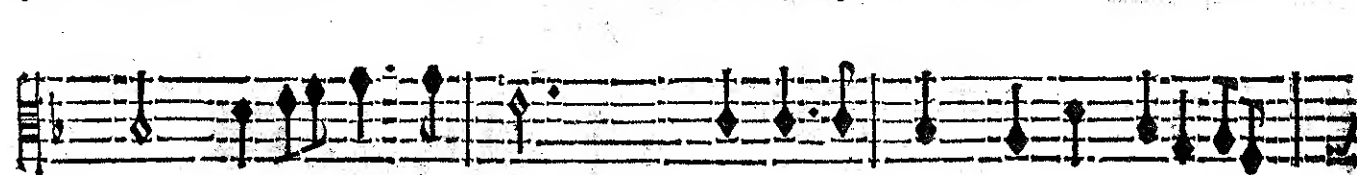
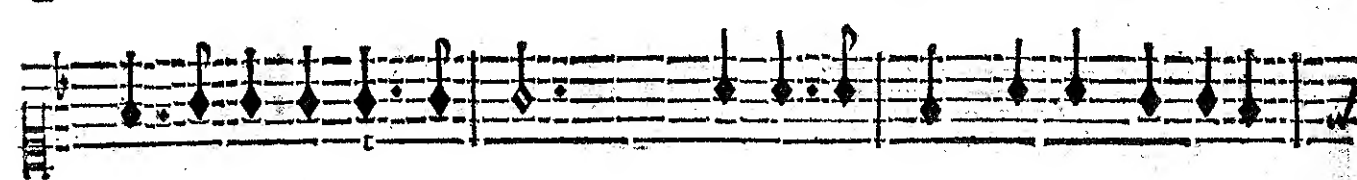
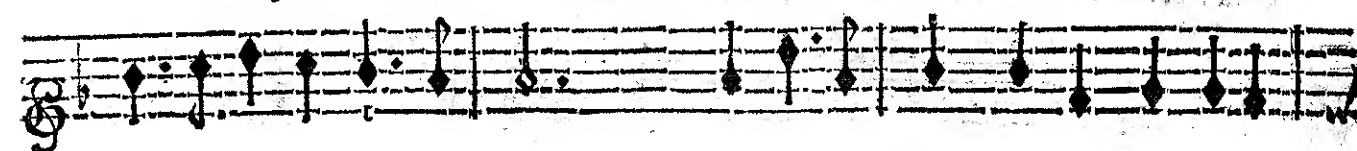
mour fuffit pour eftre heureux. L'excez d'amour rend un cœur mife-



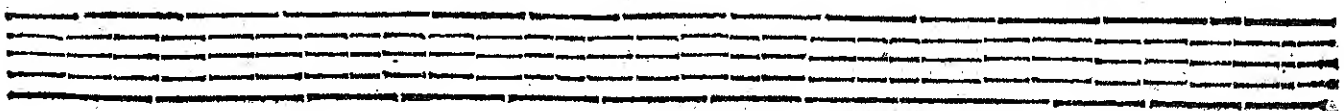
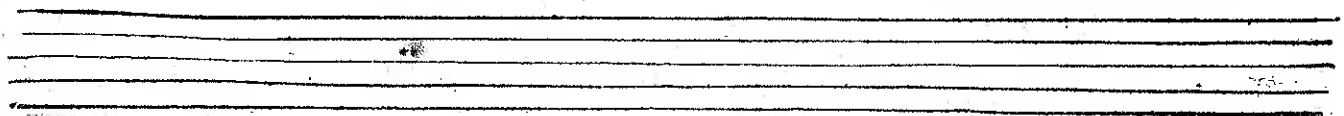
mour fuffit pour eftre heureux. L'excez d'amour rend un cœur mife-



mour fuffit pour eftre heureux. L'excez d'amour rend un cœur, rend un cœur mife-

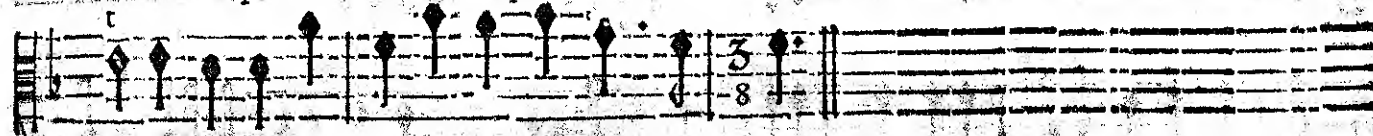


BASSE-CONTINUE.

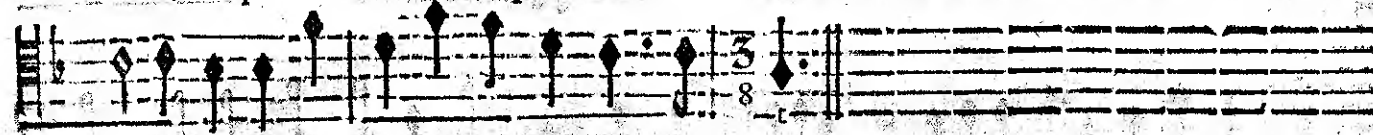




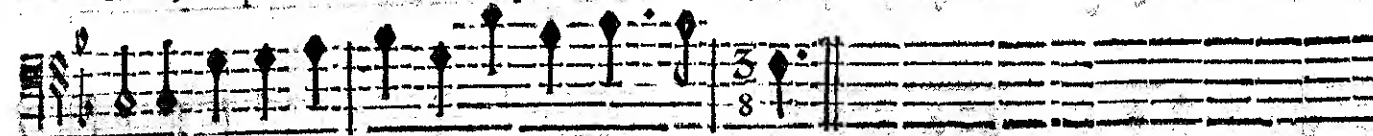
able, Un peu d'amour suffit pour estre heu- reux,



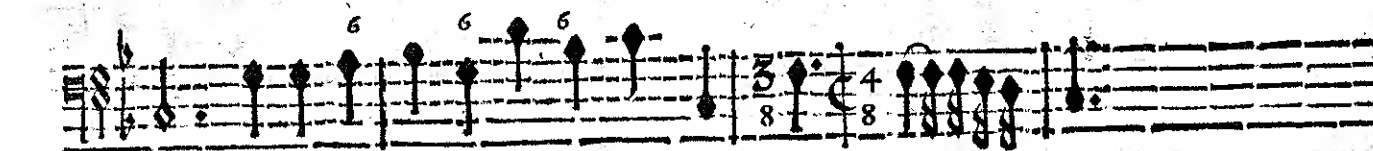
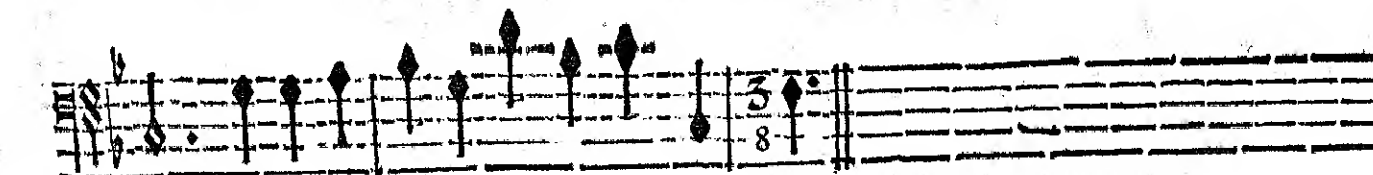
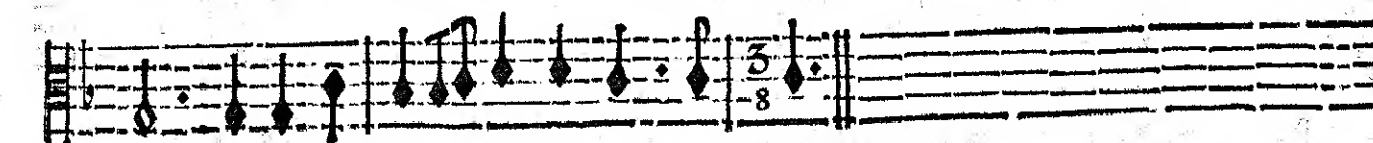
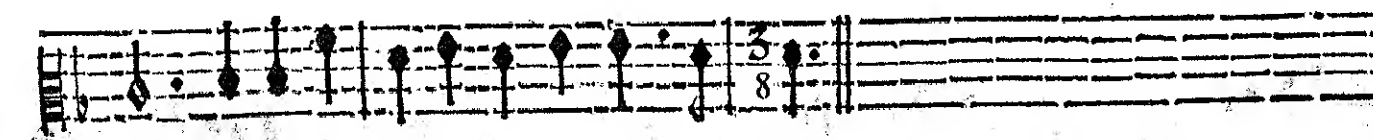
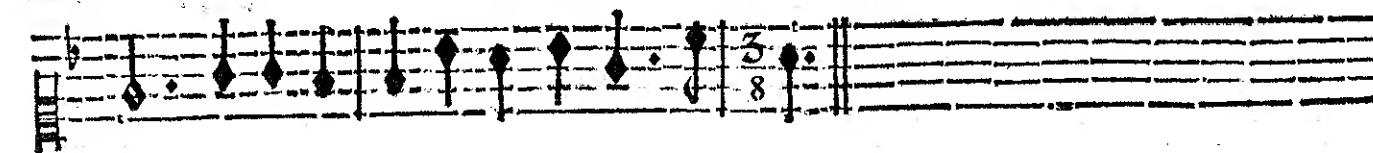
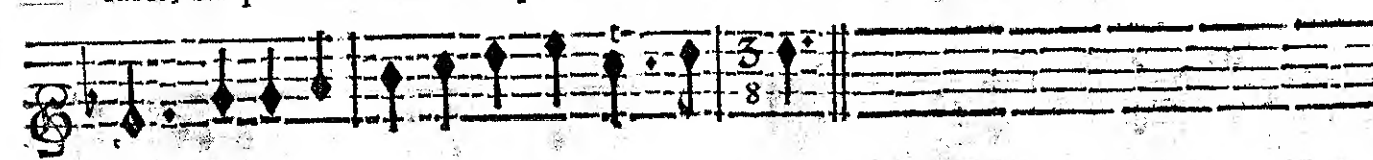
able, Un peu d'amour suffit pour estre heu- reux.



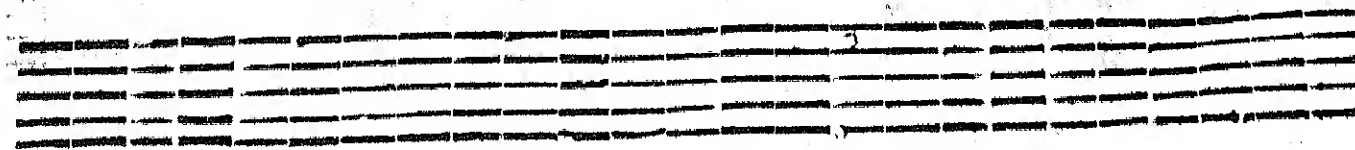
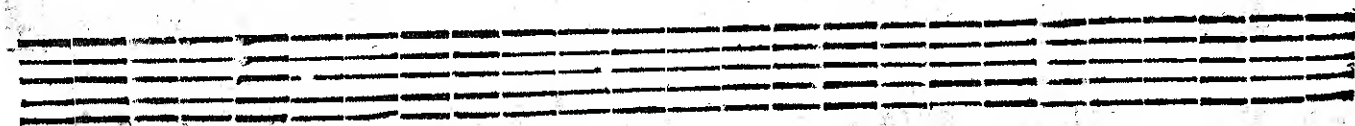
able, Un peu d'amour suffit pour estre heu- reux.



able, Un peu d'amour suffit pour estre heu- reux.



BASSE-CONTINUE.



ENTREE DES BASQUES.

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The subsequent four staves are in bass clef. The music features a series of eighth and sixteenth notes, creating a rhythmic melody. The notation is dense with many beamed notes, suggesting a fast tempo.

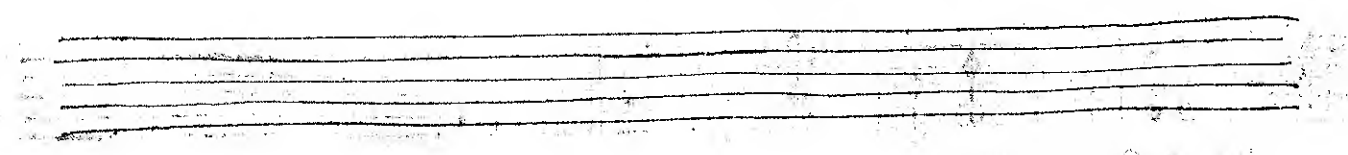
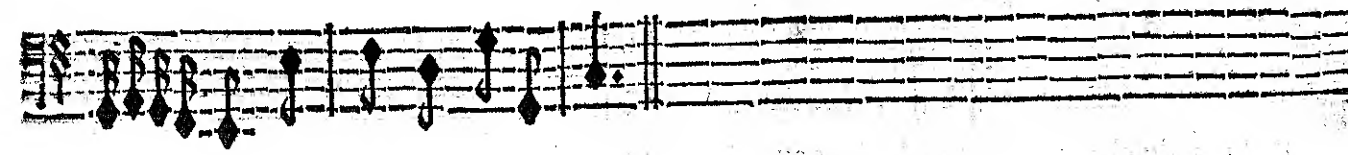
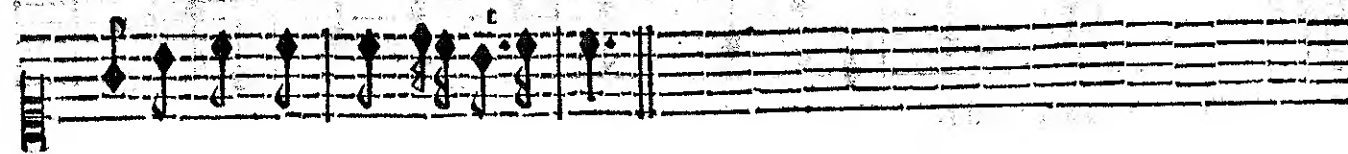
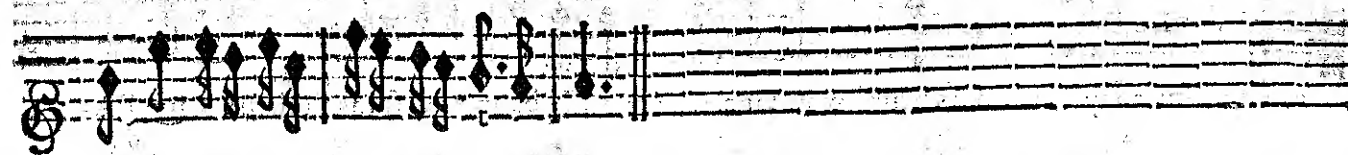
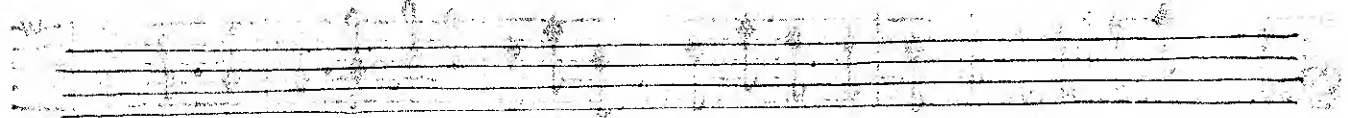
A set of three empty musical staves, consisting of two five-line staves and a single-line staff below them.

The second system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The subsequent four staves are in bass clef. The music continues the rhythmic melody from the first system, featuring similar note values and beaming. The notation is dense and complex.

A set of three empty musical staves, consisting of two five-line staves and a single-line staff below them.

DU TEMPLE DE LA PAIX.

101



UN BISCAYEN ET UNE BISCAYENNE.



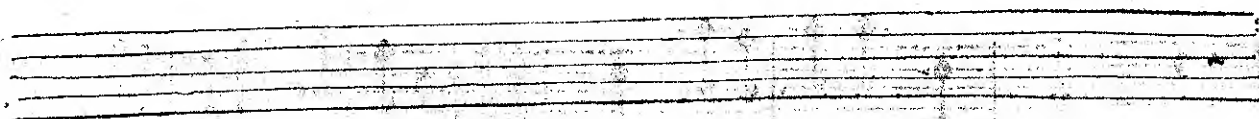
Suivons l'aimable Paix qui nous appelle, Mille nouveaux plaisirs sont avec elle. L'A-
Nous fuyons la Beauté toujours sévère, Les fers que nous portons ne pèsent guère.



Suivons l'aimable Paix qui nous appelle, Mille nouveaux plaisirs sont avec elle. L'A-
Nous fuyons la Beauté toujours sévère, Les fers que nous portons ne pèsent guère.



BASSE-CONTINUE.



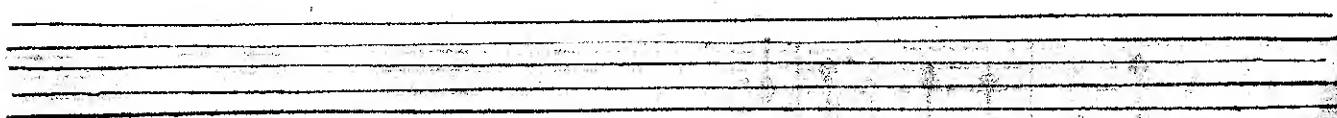
mour promet icy des jours heureux Et sans allarmes, Il bannit les soins fâcheux. Que l'A-



mour promet icy des jours heureux Et sans allarmes, Il bannit les soins fâcheux. Que l'A-



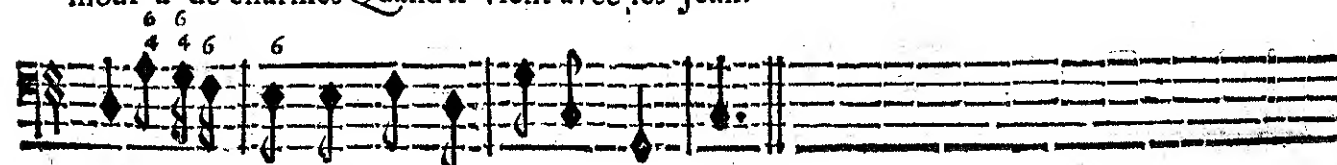
BASSE-CONTINUE.



mour a de charmes Quand il vient avec les Jeux.



mour a de charmes Quand il vient avec les Jeux.

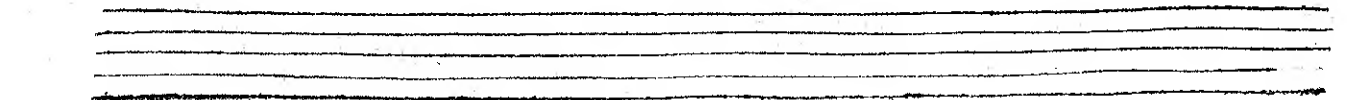
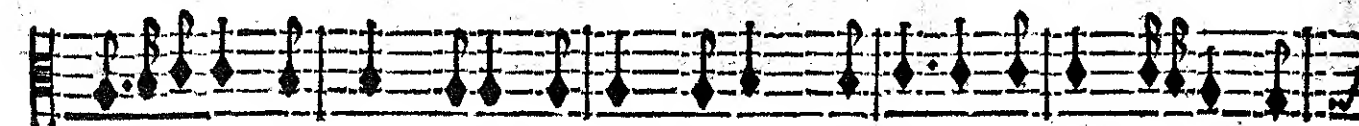


BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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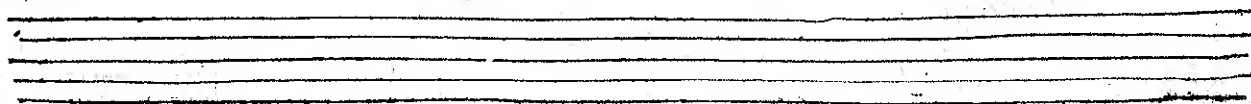
CANARIES.



BALLETT



CANARIES.





Fin de l'Entrée.

BALLET

DAPHNIS, SILVIE.

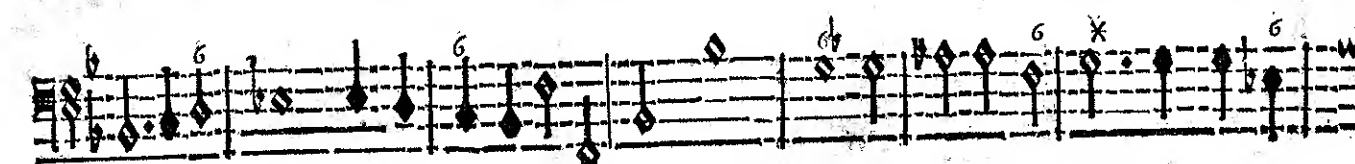
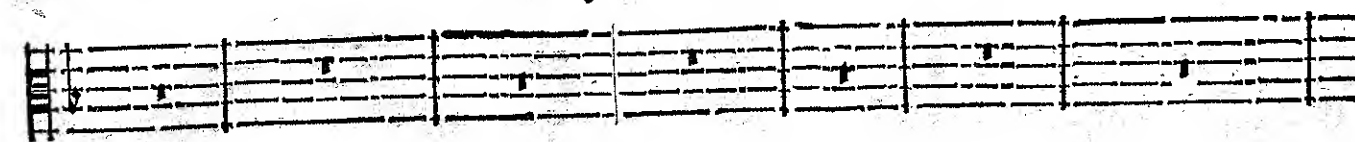
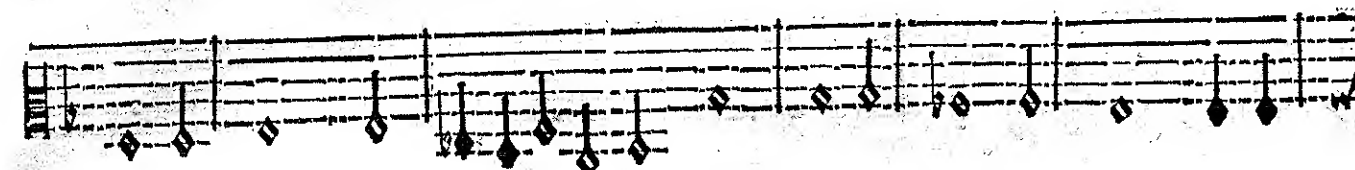
SILVIE.

BASSE-CONTINUE.

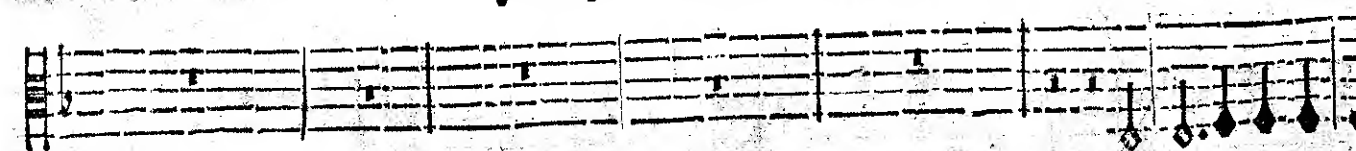
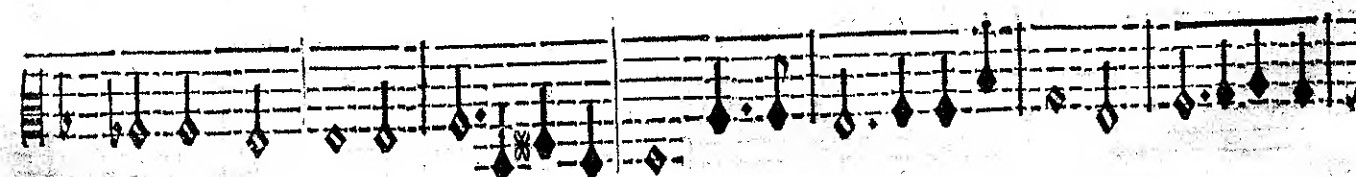
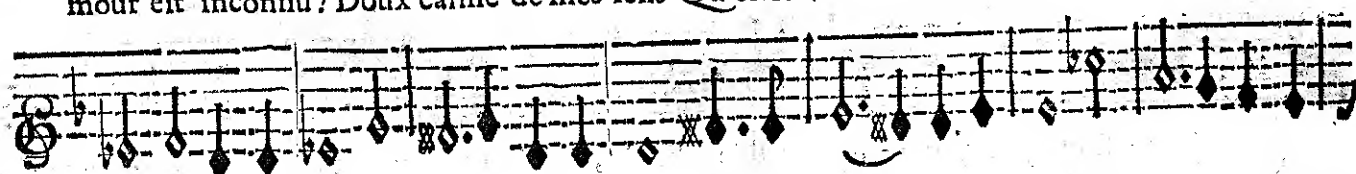
SILVIE.

Qu'estes vous devenu doux calme de mes sens? Mille troubles secrets sans cesse renaif-

BASSE-CONTINUE.

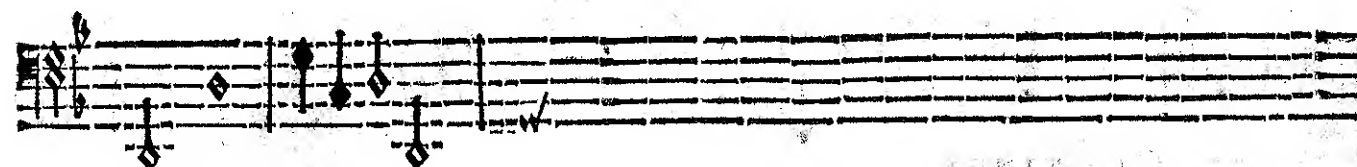
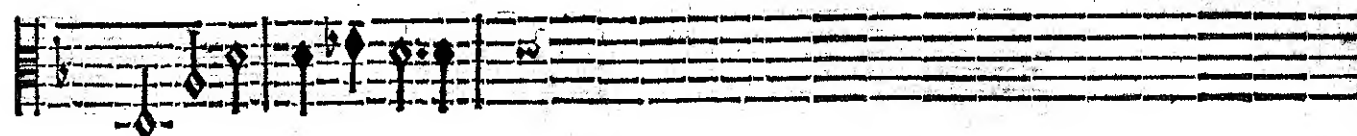
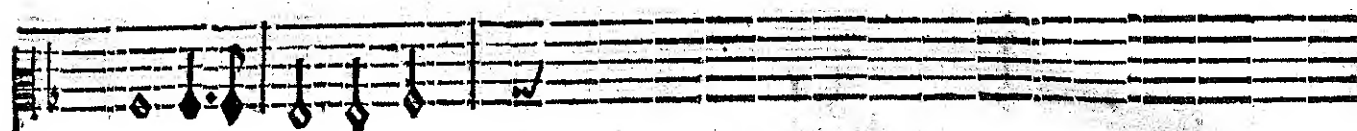
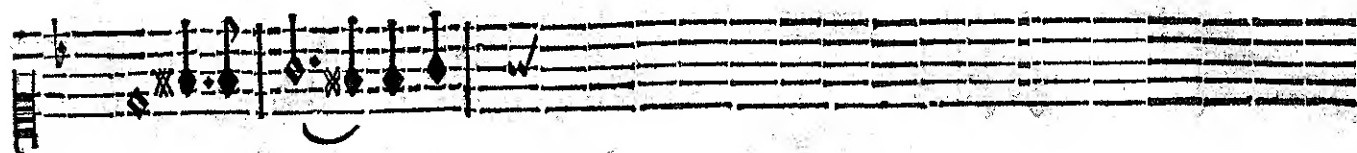
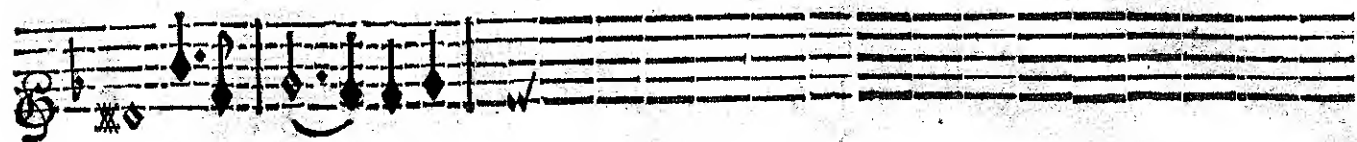
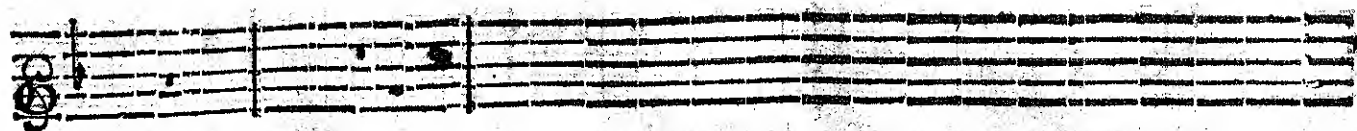


BASSE-CONTINUE.

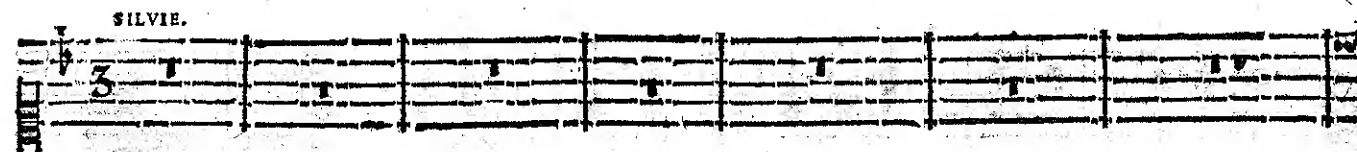


BASSE-CONTINUE.

Oij



BASSE-CONTINUE.



SILVIE.

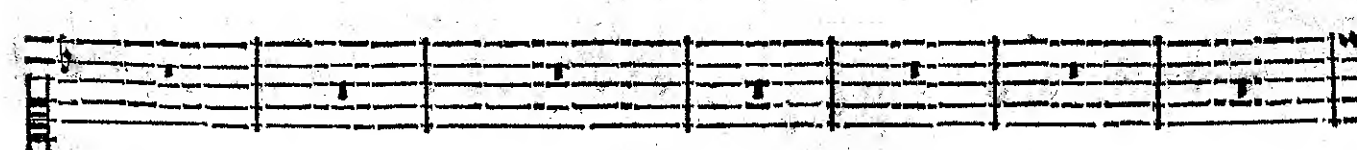


DAPHNIS.



Je te suivray toujours, trop aimable Silvie, Tes beaux yeux sur mon cœur N'ont que

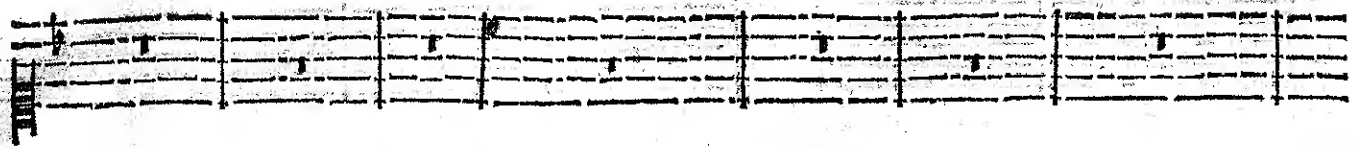
BASSE-CONTINUE.



trop de pou- voir. Quand il m'en cousteroit le repos de ma vie, Je ne puis trop pa-



BASSE-CONTINUE.



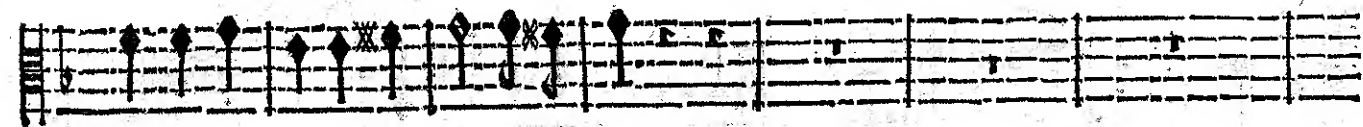
yer le plaisir de te voir. Quand il m'en cousteroit le repos de ma vie, Je ne



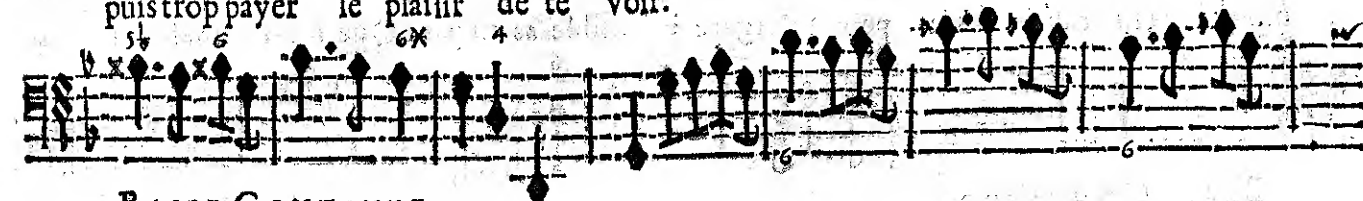
BASSE-CONTINUE.



Dans ces lieux fortunez tout doit estre tran-



puistrop payer le plaisir de te voir.



BASSE-CONTINUE.



quille, Que ne m'y laisse-tu resver ? Je cherche en vain la Paix, mon soin est inu- tile, Tu m'em-



BASSE-CONTINUE.



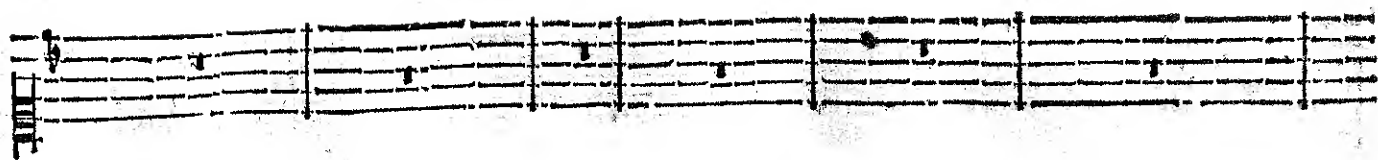
peſche de la trouver.



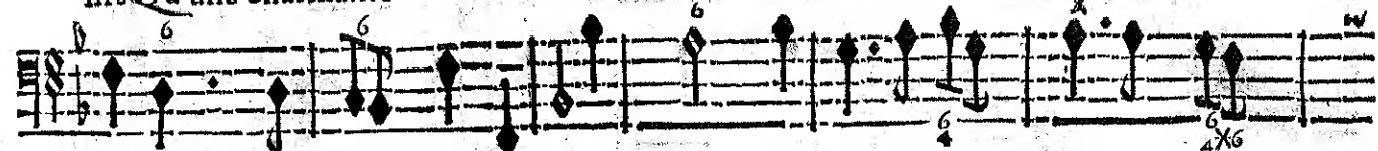
Tu veux me fuir, belle Inhumaine, Puis-je ſaſ toy gouſter les doux plai-



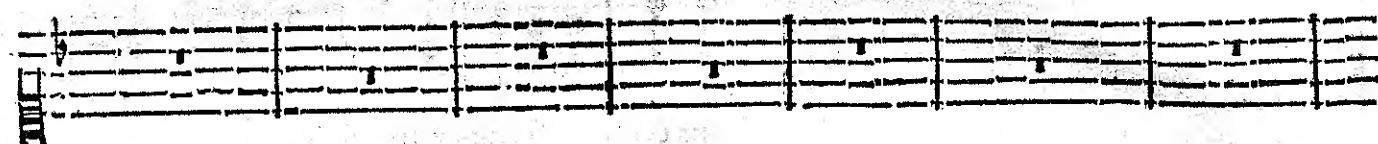
BASSE-CONTINUE.



sirs Qu'une charmante Paix ramène? Crains-tu d'entendre les soupirs D'entendre a-



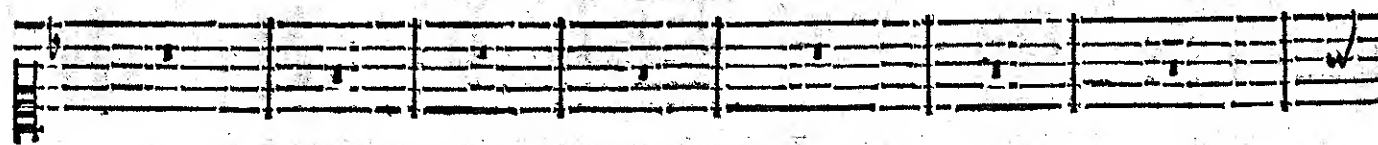
BASSE-CONTINUE.



mour-dont tu cau- ses la peine? Bergere insensible as-tu peur Que mon mal ne



BASSE-CONTINUE.



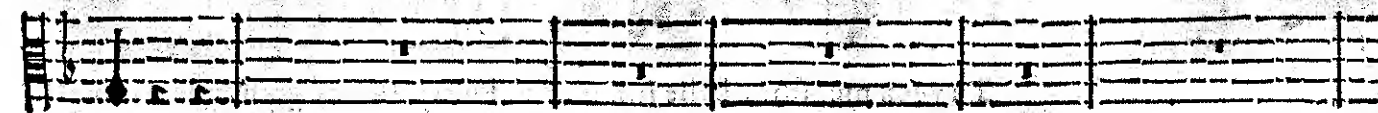
touche ton cœur? Bergere insensible as-tu peur Que mon mal ne touche ton



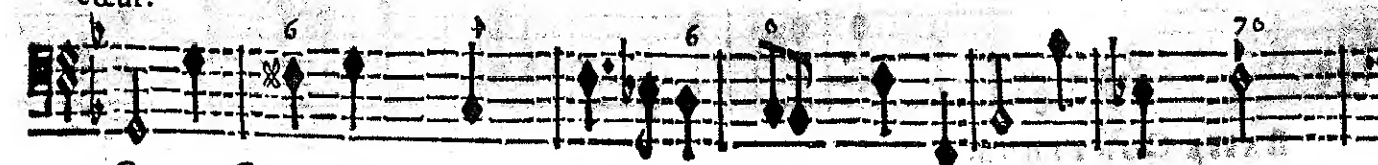
BASSE-CONTINUE.



Tu me dis qu'une amour extrême Est un tourment fatal. Pourquoi veux-tu que



cœur.



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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j'aime? Pourquoi me veux tu tant de mal? Pourquoi veux tu que j'aime? Pourquoi me veux-



BASSE-CONTINUE.



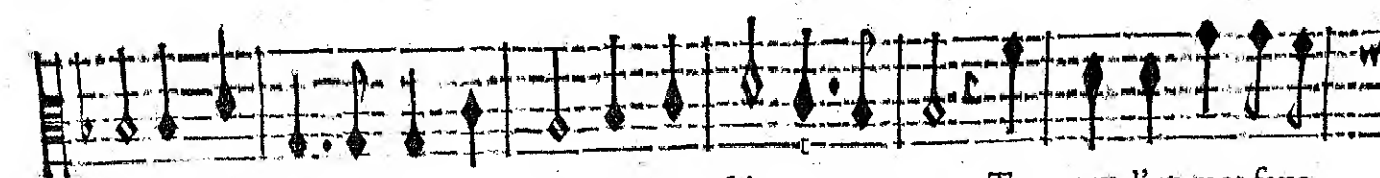
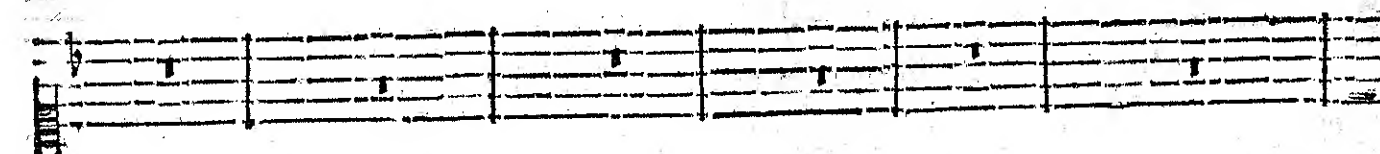
tu tant de mal?



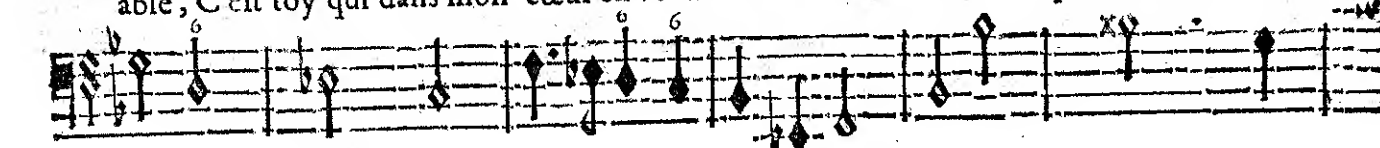
L'Amour de luy mesme est aimable, C'est toy Begere impitoy-



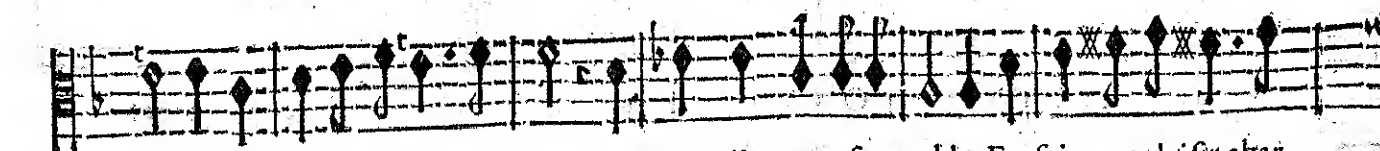
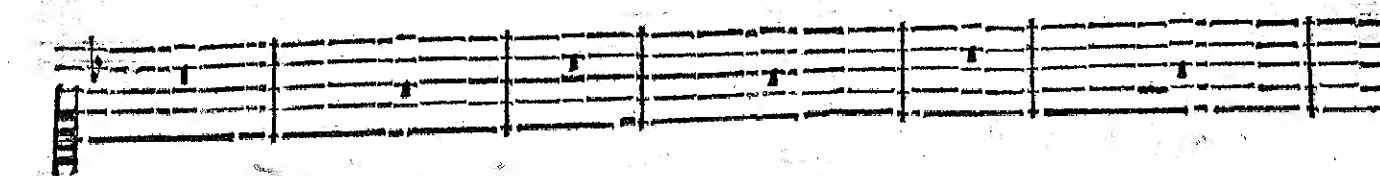
BASSE-CONTINUE.



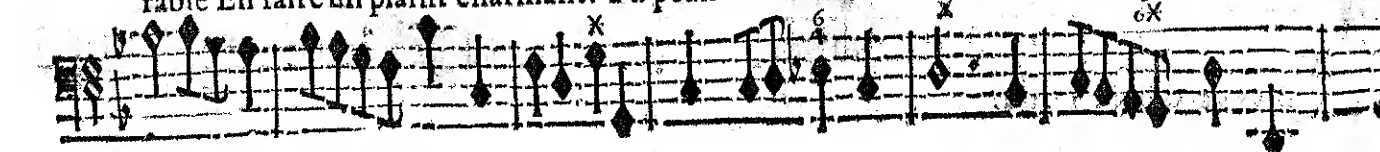
able, C'est toy qui dans mon cœur en veux faire un tourment. Tu peux d'un mot favo-



BASSE-CONTINUE.

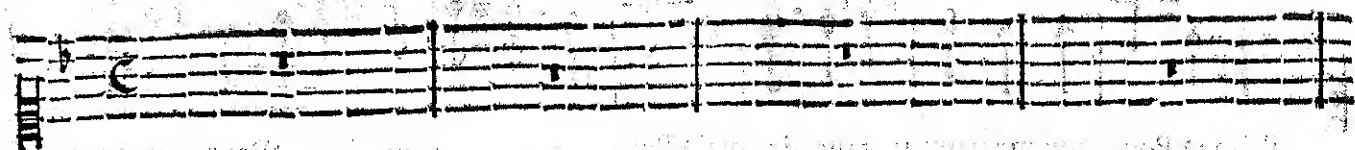


able En faire un plaisir charmant. Tu peux d'un mot favorable En faire un plaisir char-

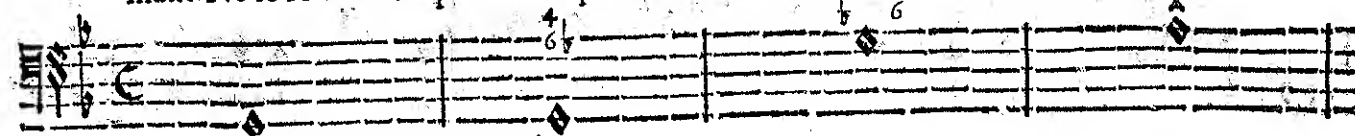


BASSE-CONTINUE.

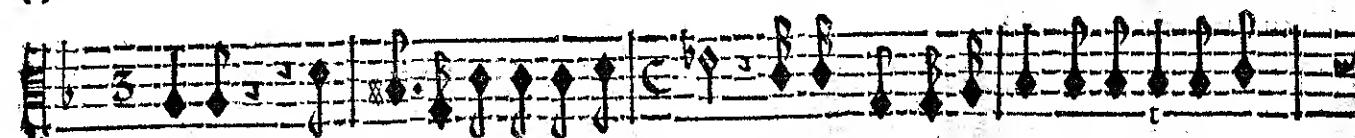
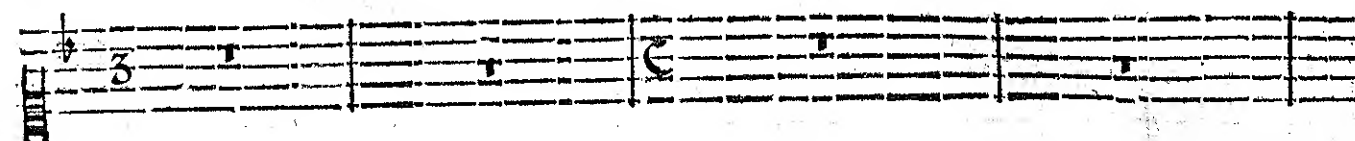
BALLET



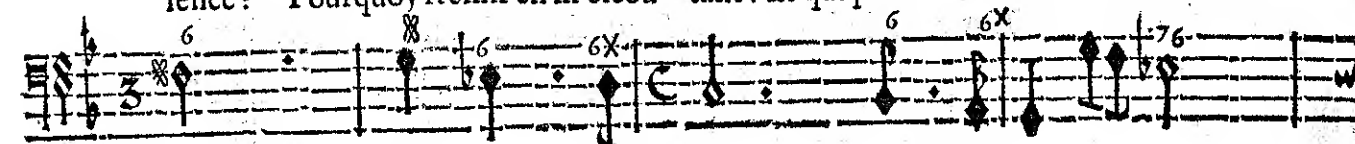
mant. Ne te rendras tu point à ma perseverance? Tu ne me réponds pas? que me dit ton fi-



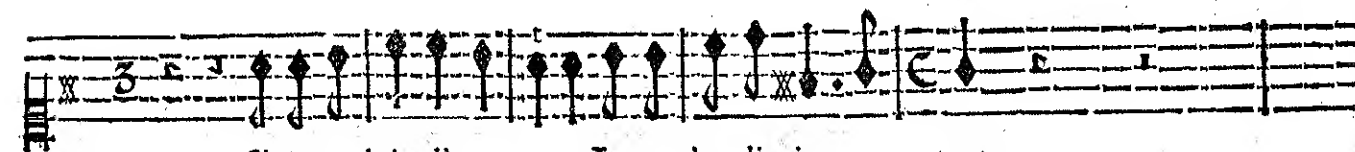
BASSE-CONTINUE.



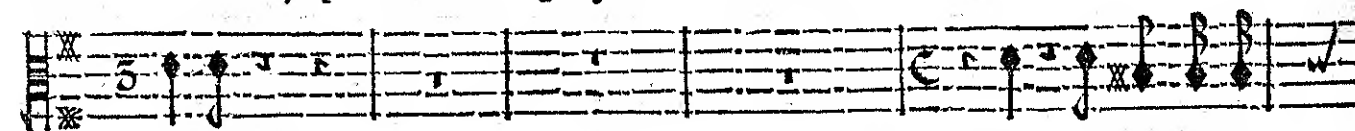
lence? Pourquoi fremir en m'escou- tant? Et qui peut de la voix t'interdire l'u-



BASSE-CONTINUE.



Si je parlois d'avantage Je ne t'en dirois pas tant.

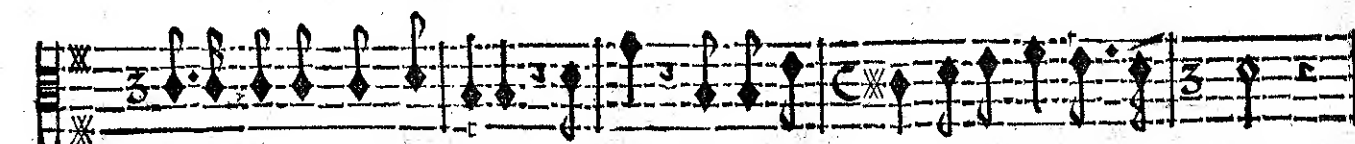
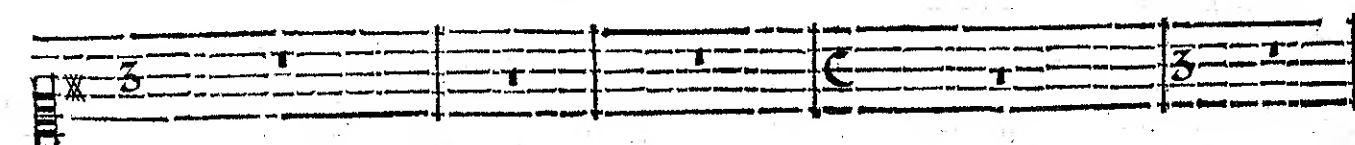


fage?

Ciel! le cœur de Sil-



BASSE-CONTINUE.



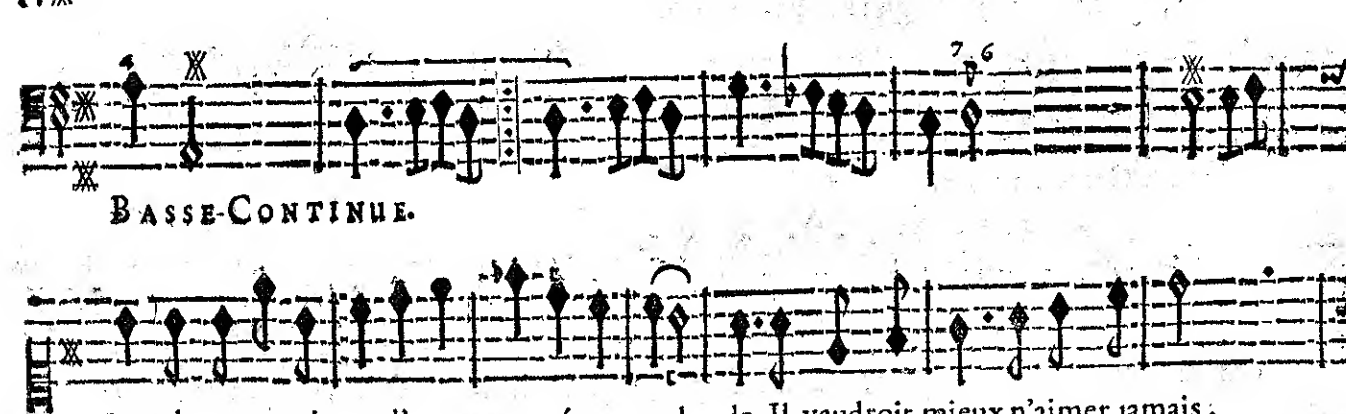
vie avec le mien s'engage! O Ciel! fut-il ja- mais un Berger plus con- tent?

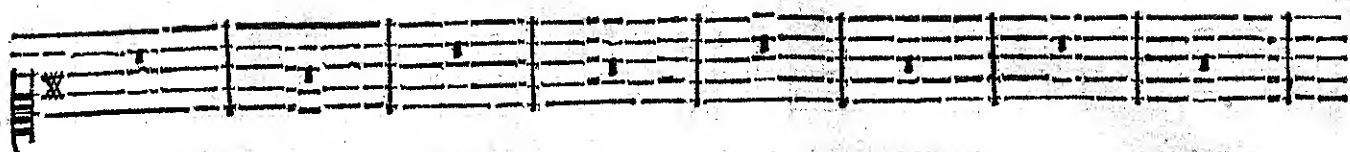


BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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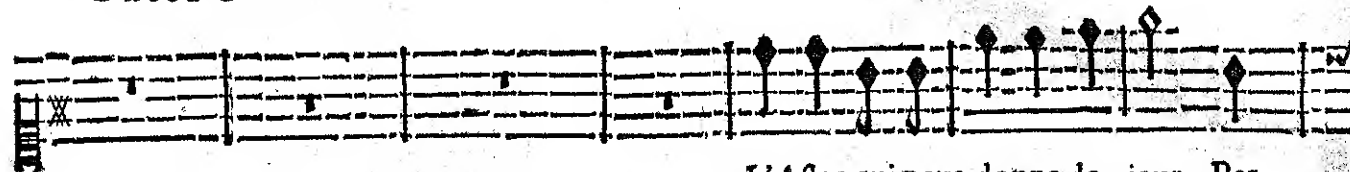




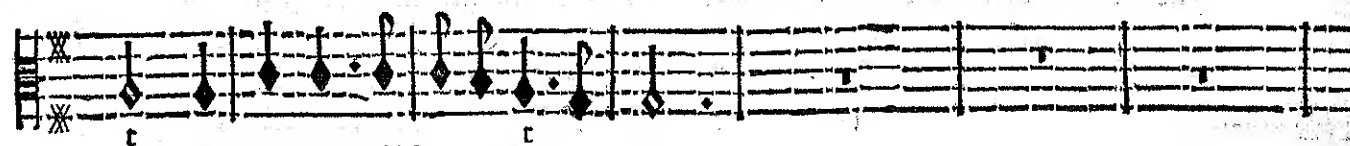
ra les frimats & craindra le retour De la Saison nouvelle, Pluſtoſt que je ſois infi-



BASSE-CONTINUE.



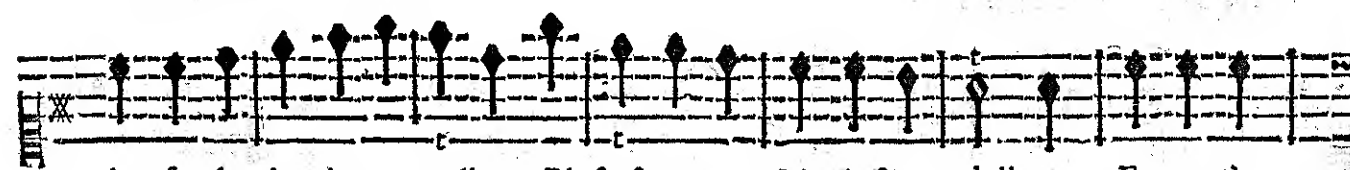
L'Aſtre qui nous donne le jour Per-



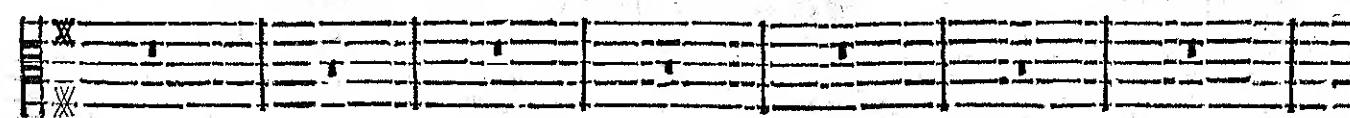
delle, Et que j'eſteigne mon a- mour.



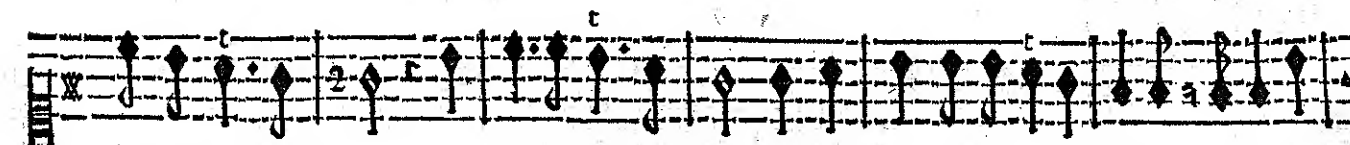
BASSE-CONTINUE.



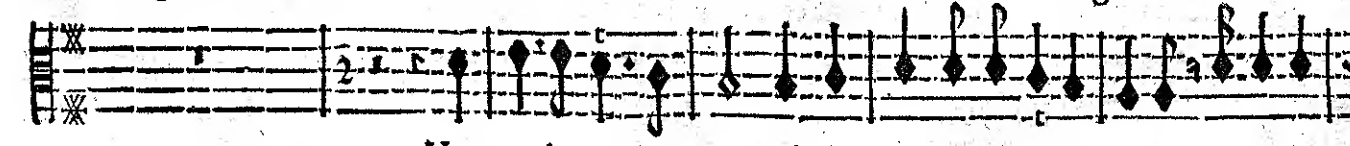
dra ſa lumiere immor-telle, Pluſtoſt que je ſois infi- delle, Et que j'e-



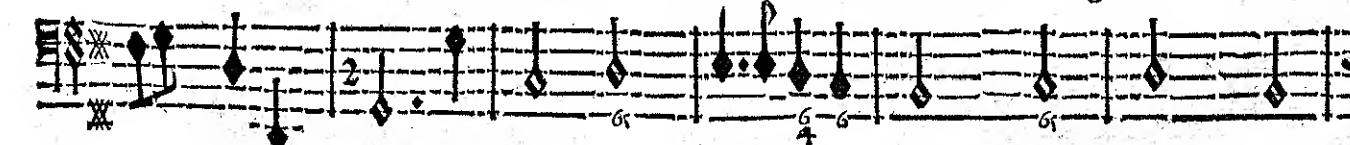
BASSE-CONTINUE.



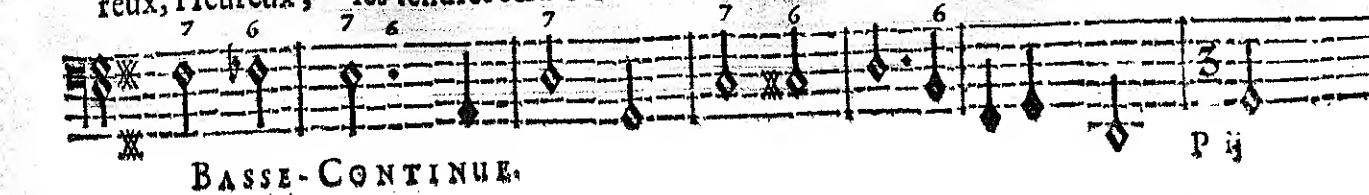
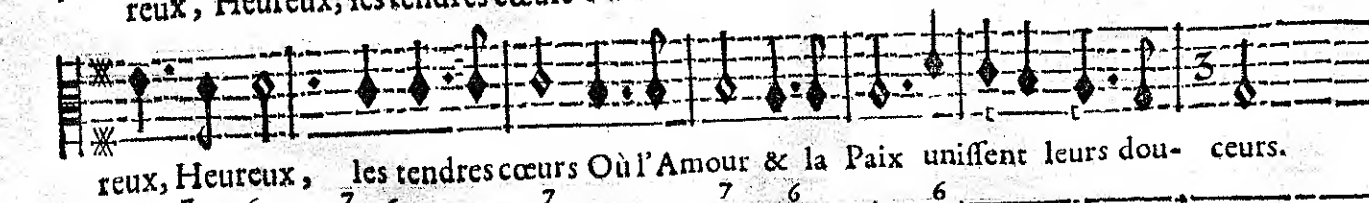
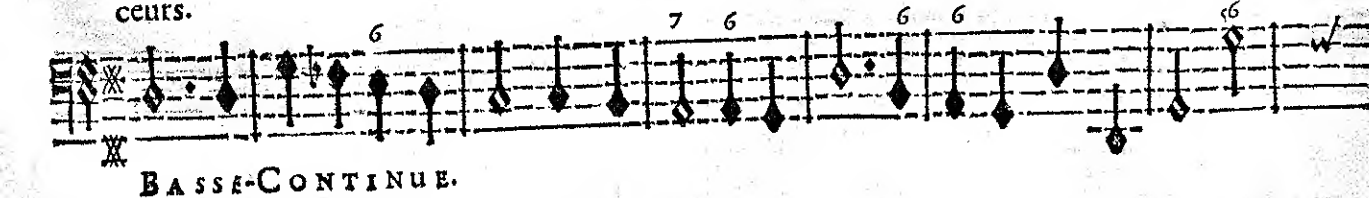
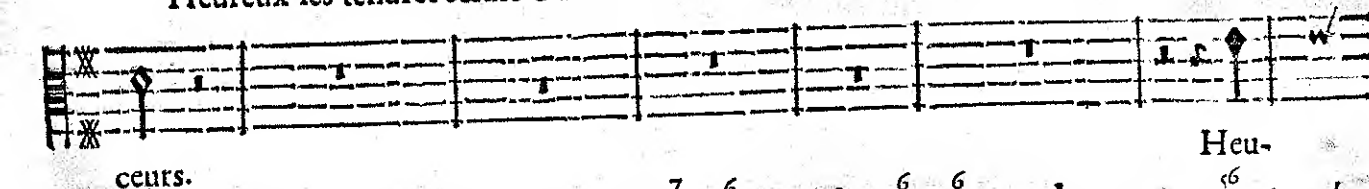
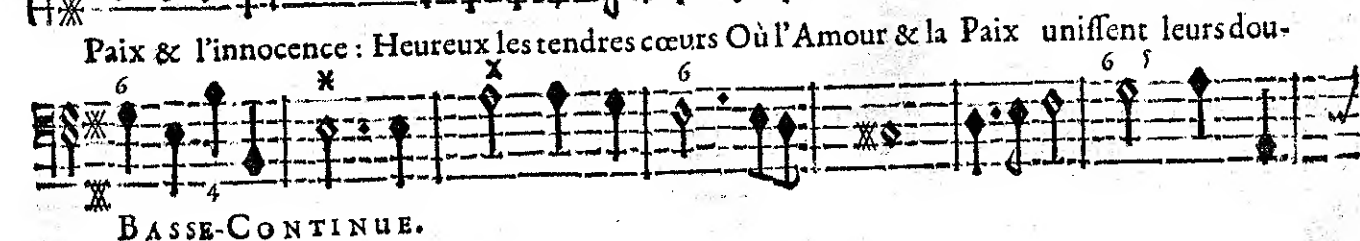
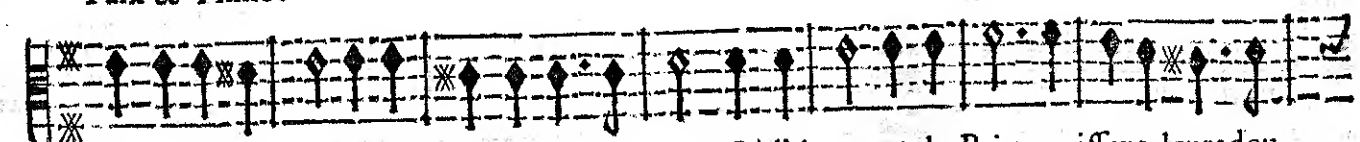
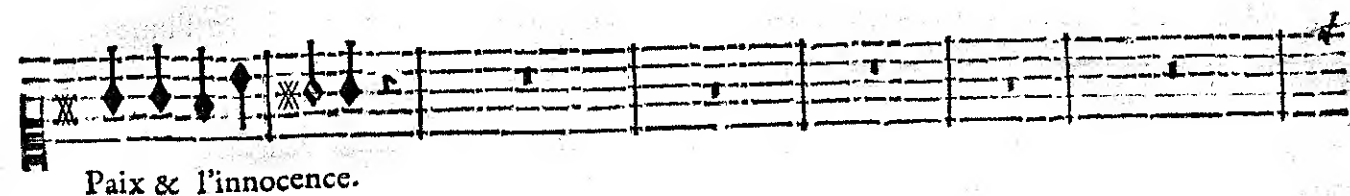
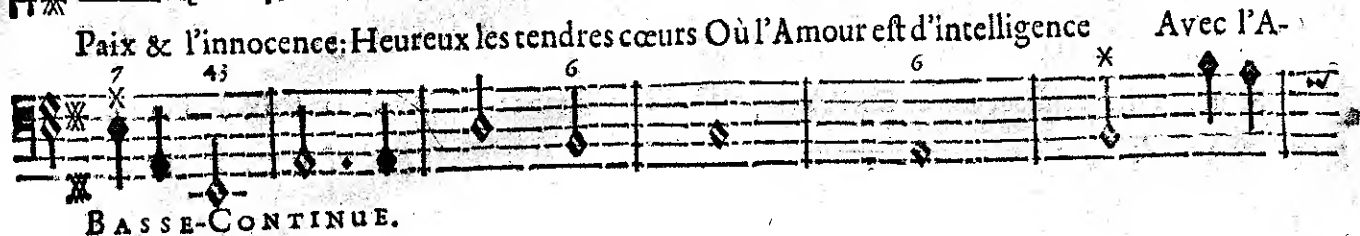
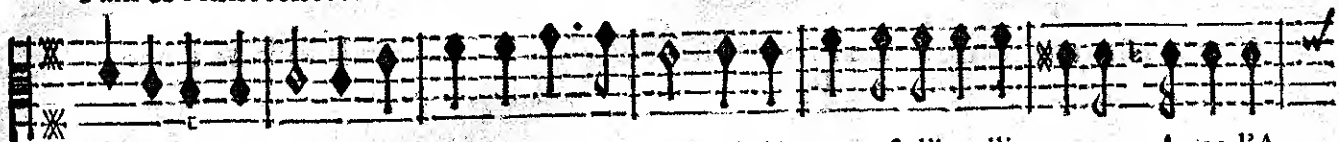
ſteigne mon amour. Heureux les tendres cœurs où l'Amour eſt d'intelligence Avec la



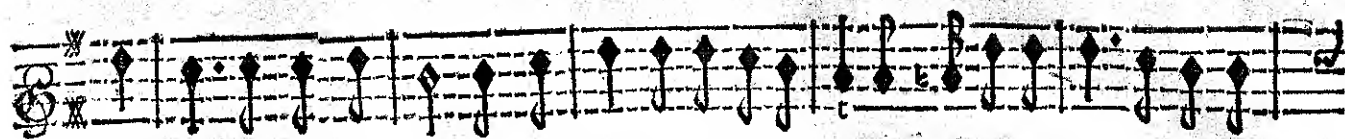
Heureux les tendres cœurs où l'Amour eſt d'intelligence Avec la



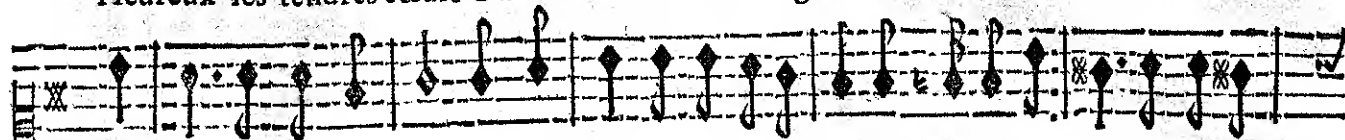
BASSE-CONTINUE.



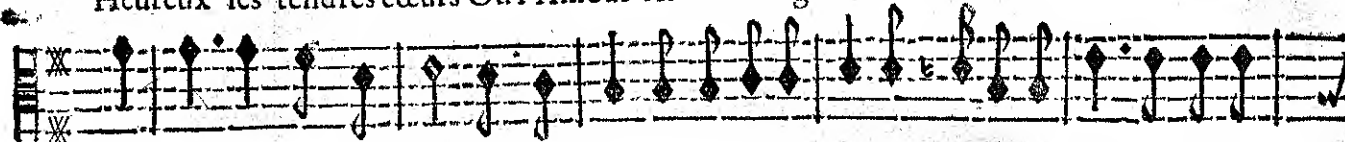
CHOEURS.



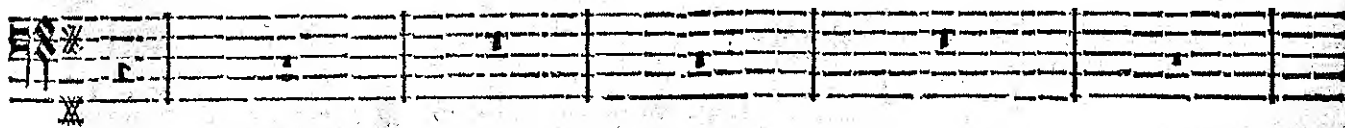
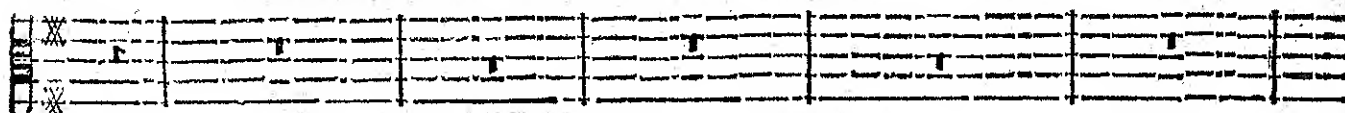
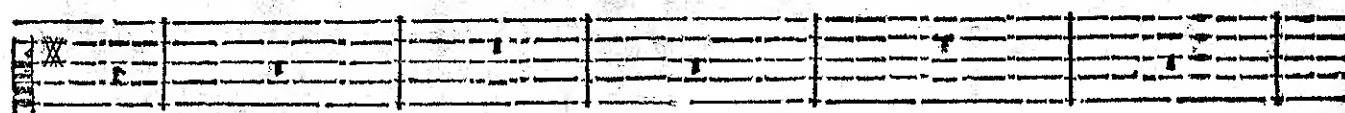
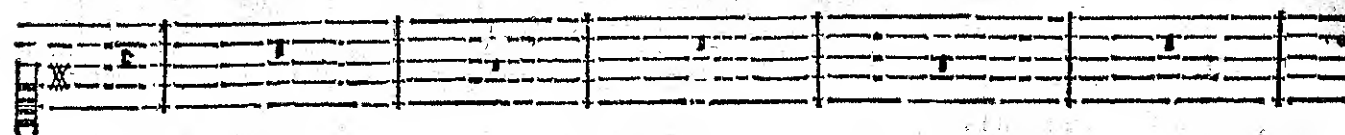
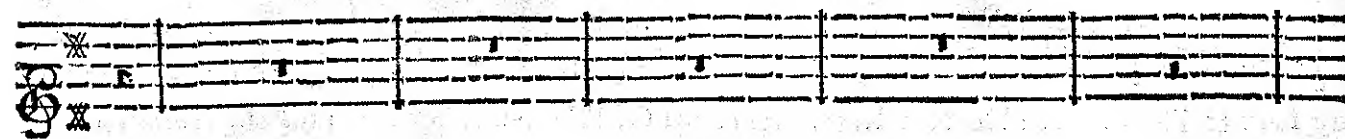
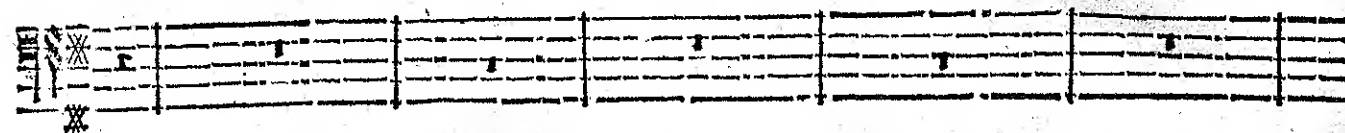
Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-



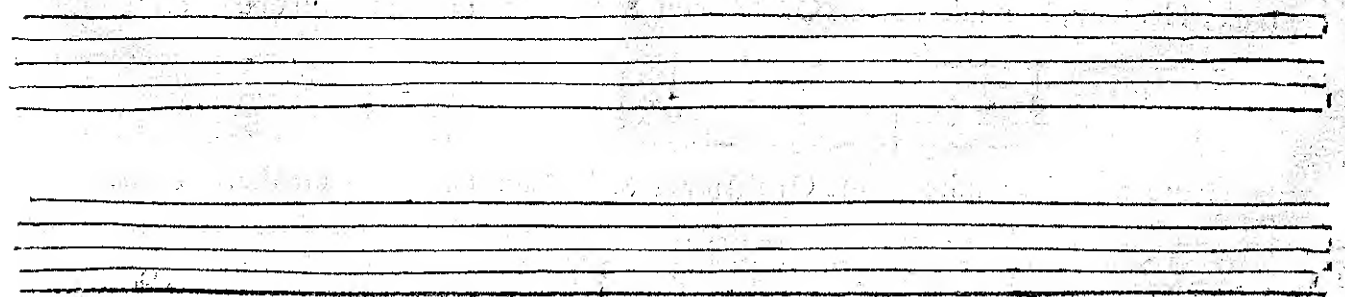
Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-



Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-

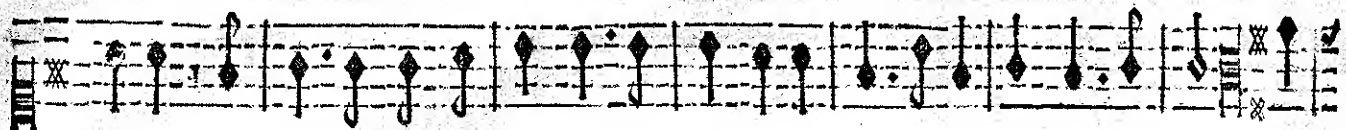


BASSE-CONTINUE.





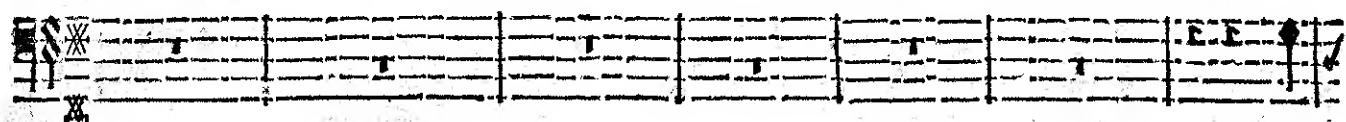
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs.. Heu-



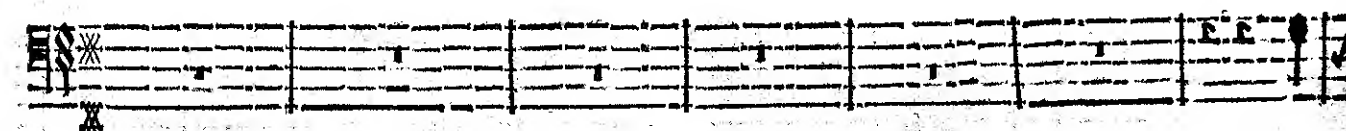
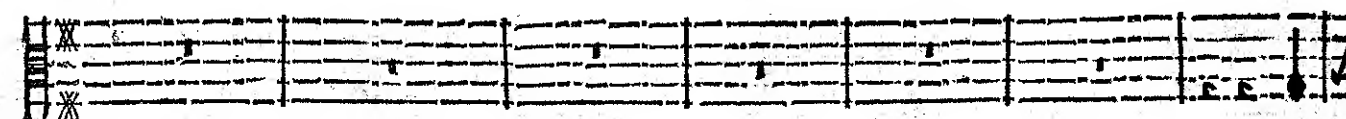
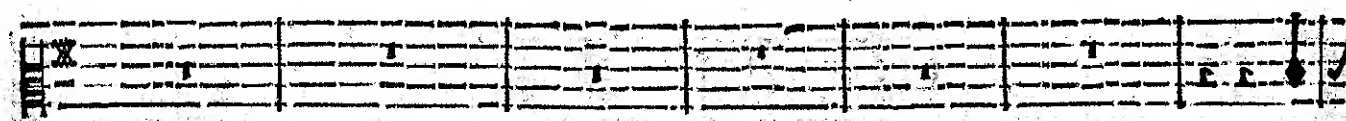
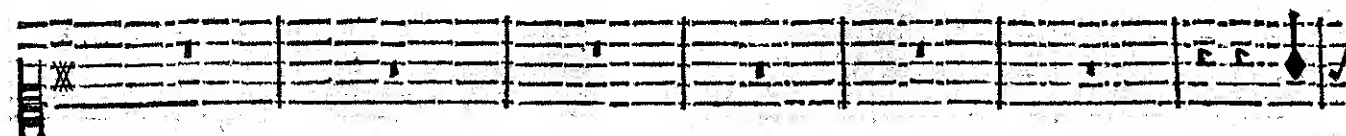
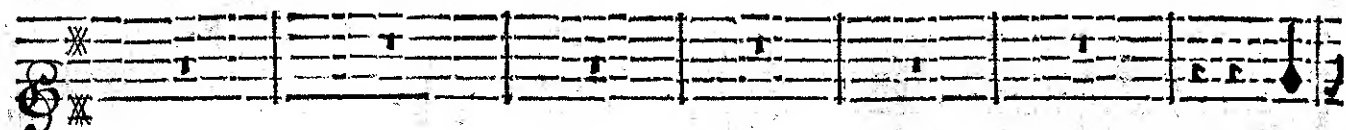
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



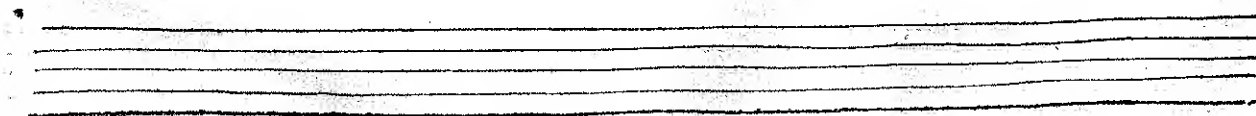
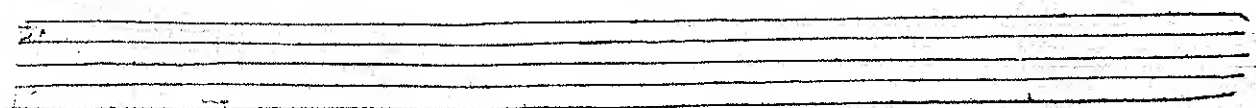
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



Heu-



BASSE-CONTINUE.

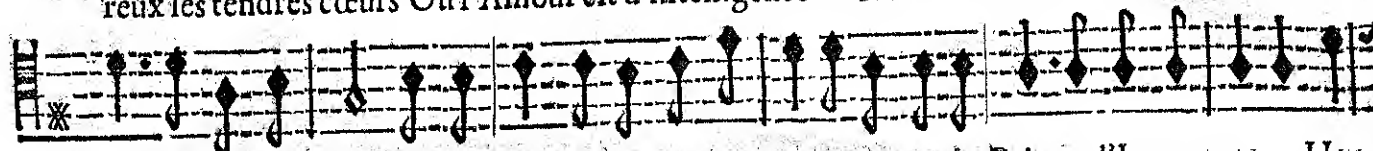




reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-



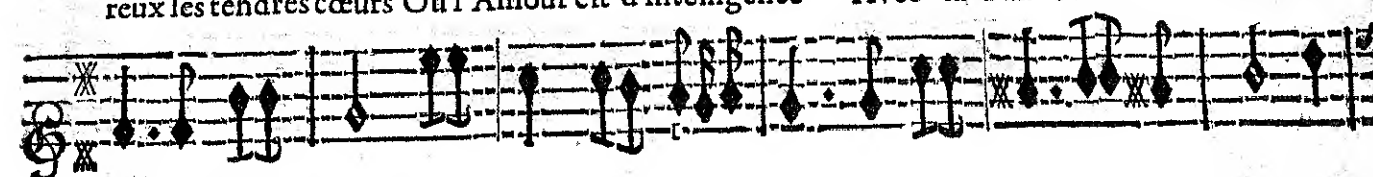
reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-



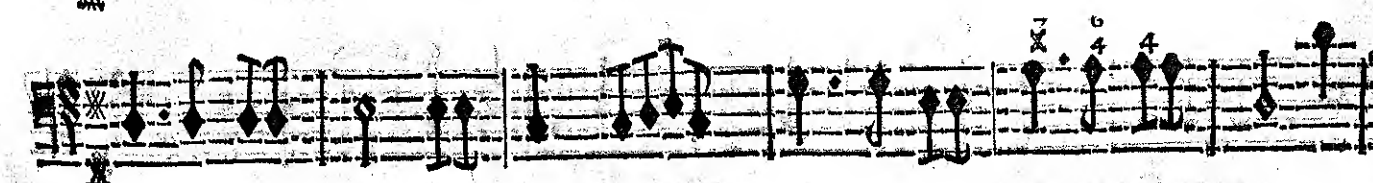
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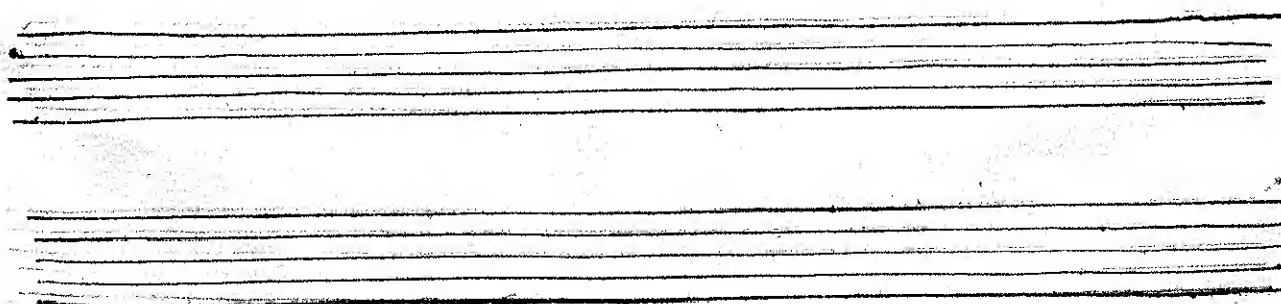
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VIOLONS.

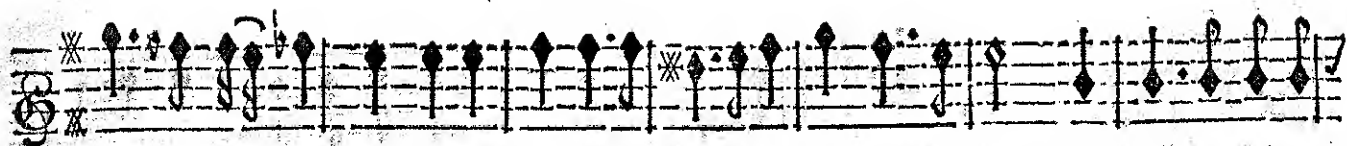


BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

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reux les ten-dres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



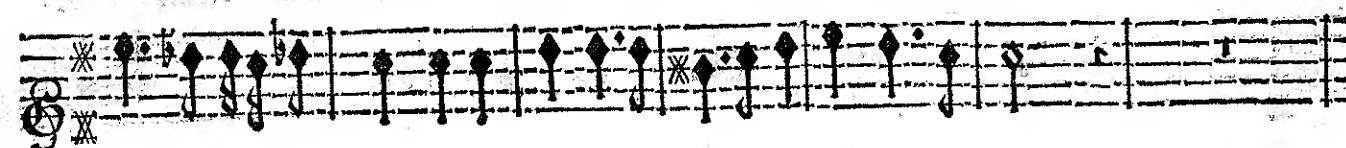
reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



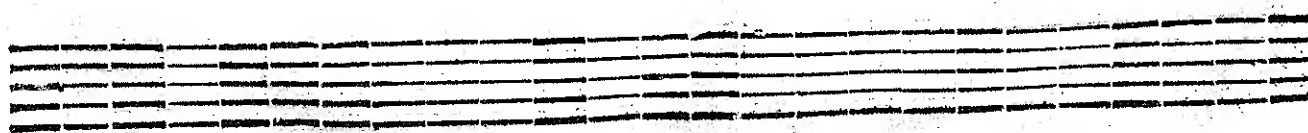
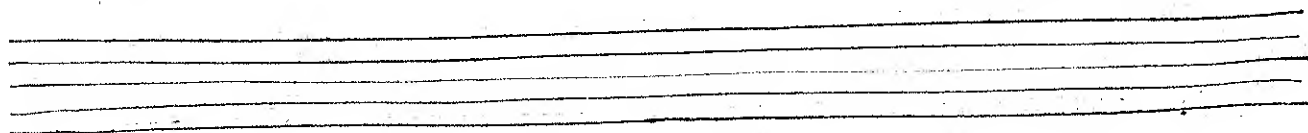
reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs.



BASSE-CONTINUE.





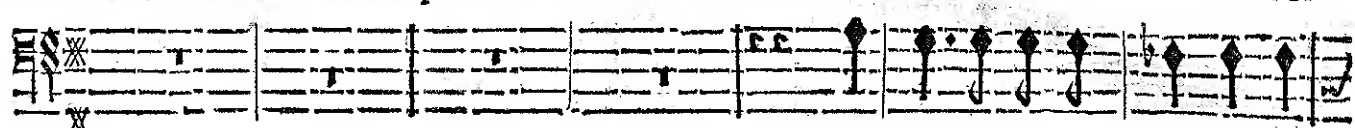
cœurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-



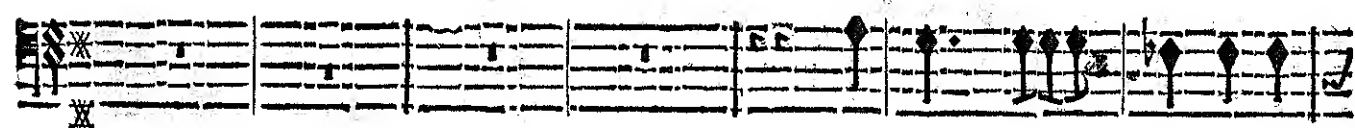
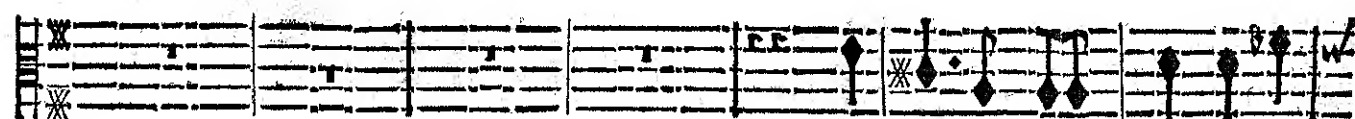
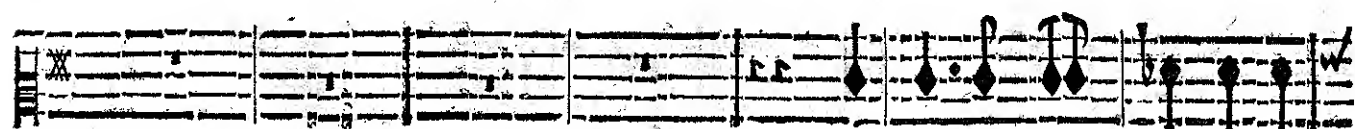
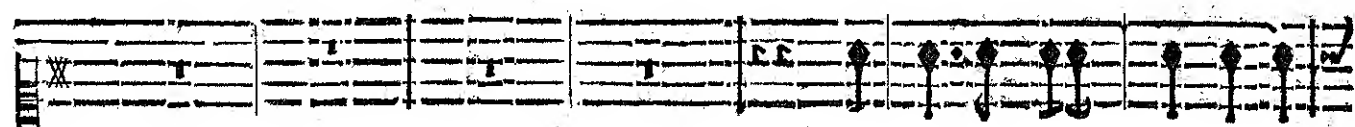
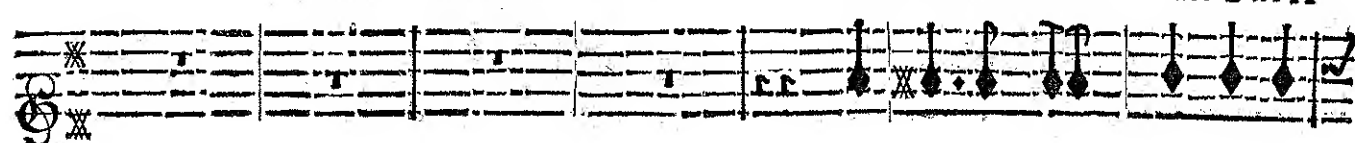
cœurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-



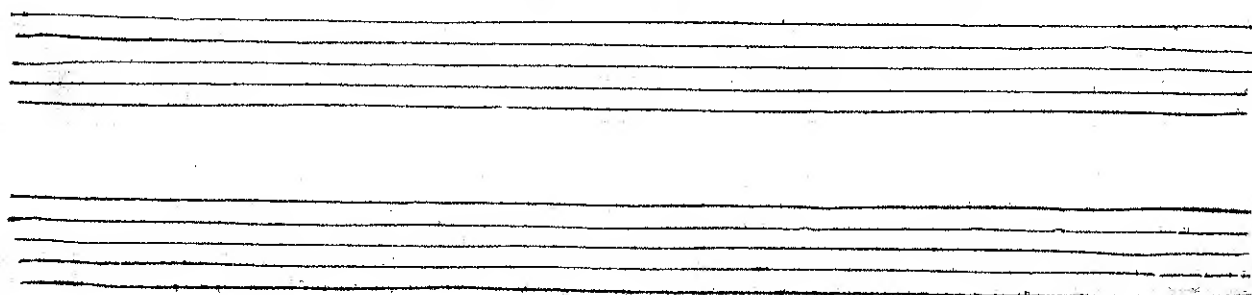
cœurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-

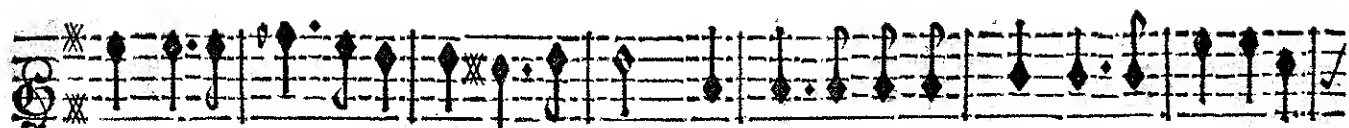


Heureux les tendres cœurs Où l'A-



BASSE-CONTINUE.

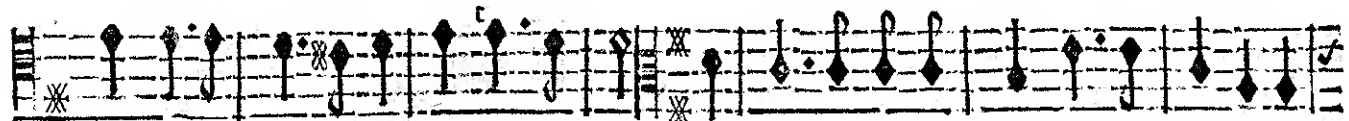




mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



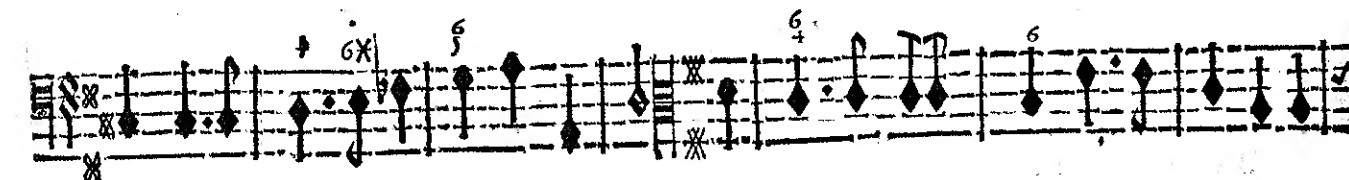
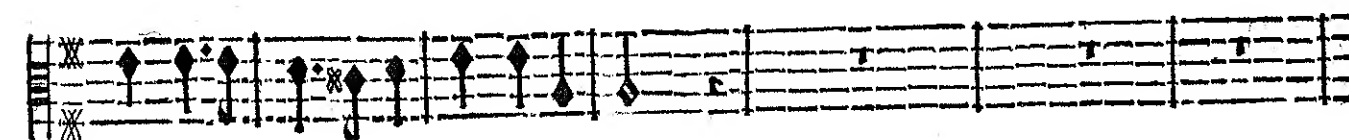
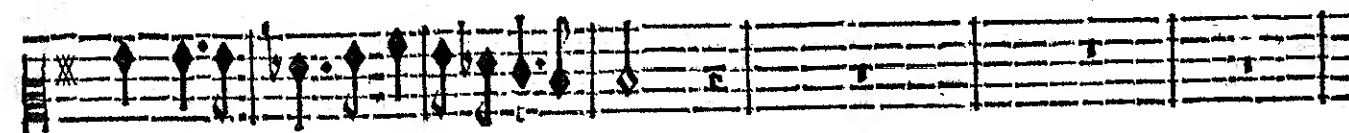
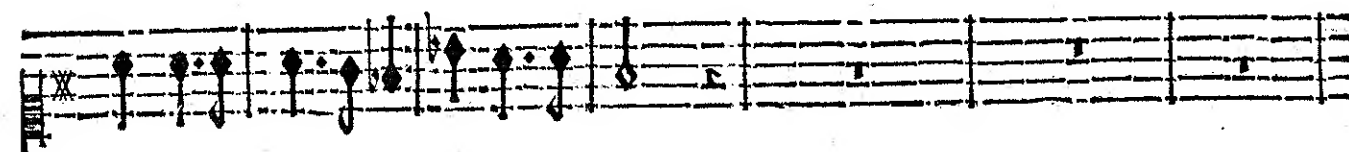
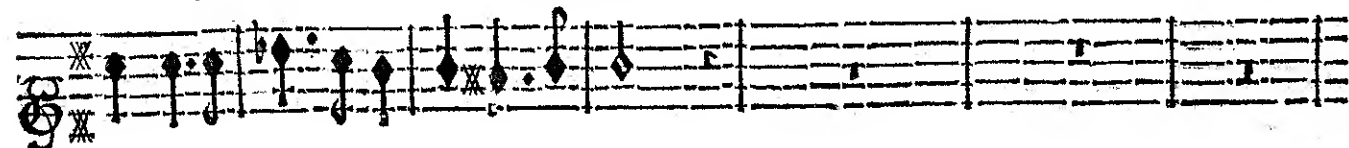
mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



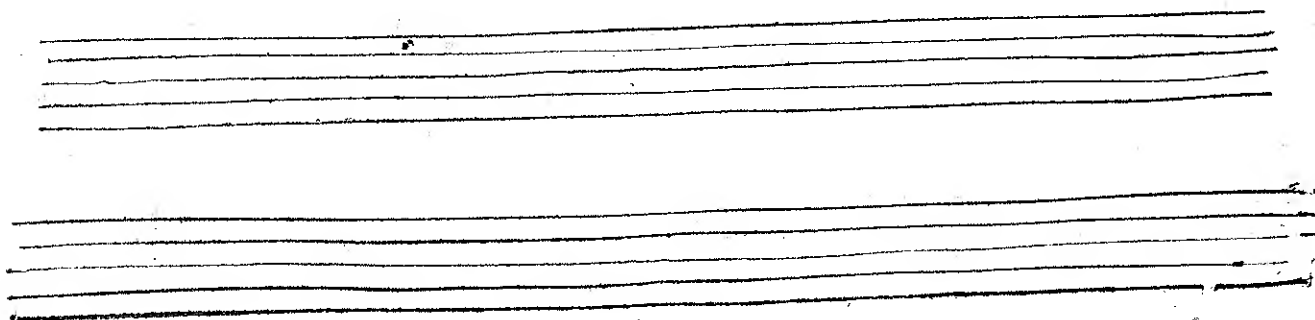
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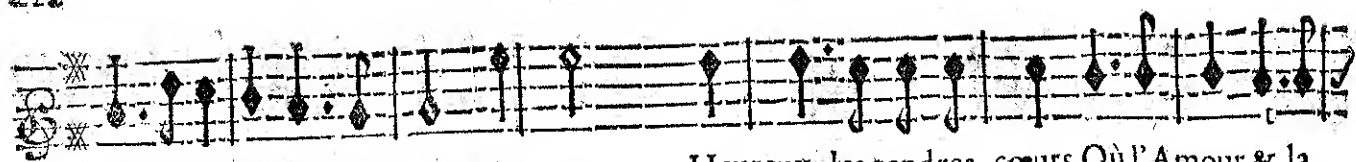


mour & la Paix unissent leurs douceurs.



BASSE-CONTINUE.

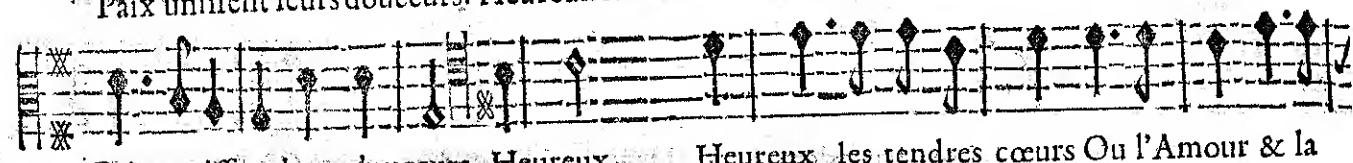




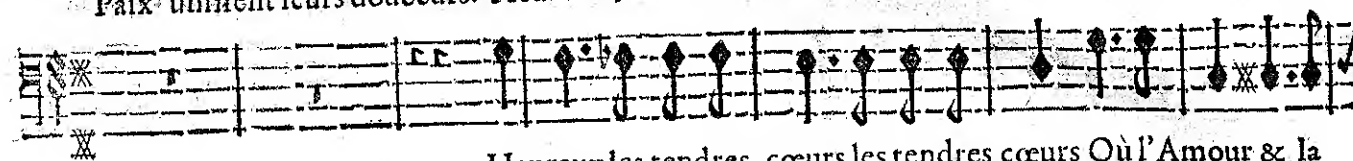
Paix unissent leurs douceurs. Heureux, Heureux les tendres cœurs Où l'Amour & la



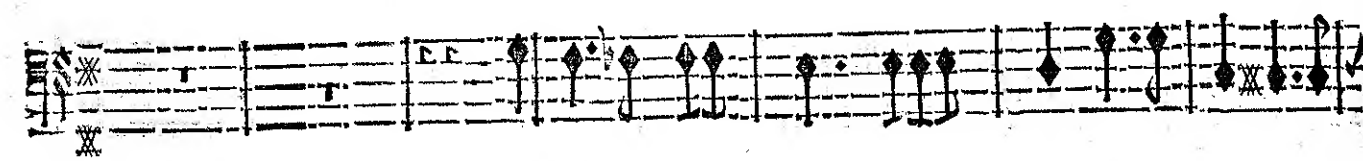
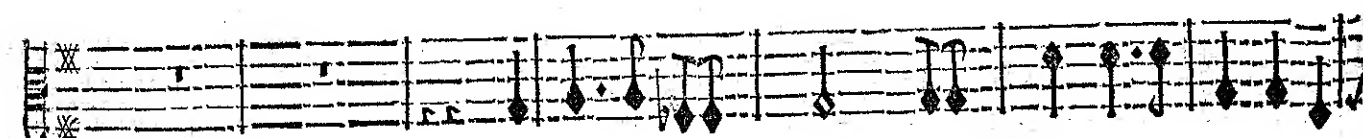
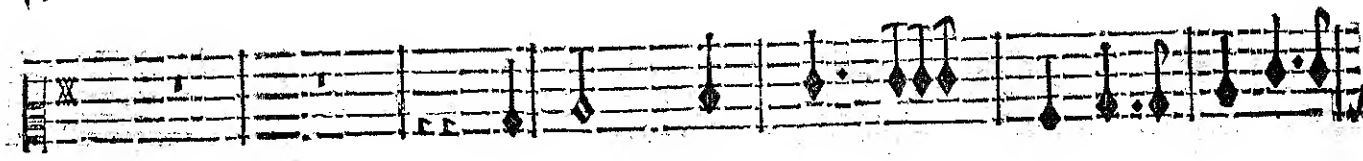
Paix unissent leurs douceurs. Heureux les tendres cœurs, les tendres cœurs Où l'Amour & la



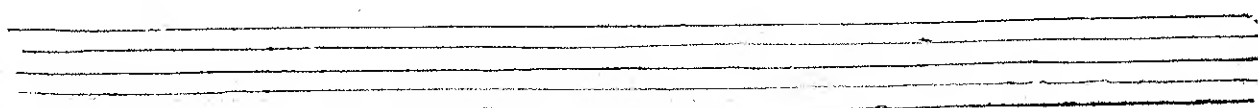
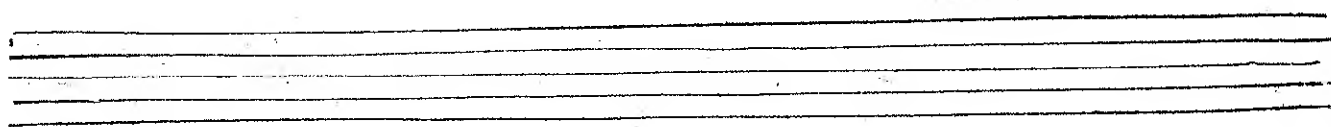
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Heureux les tendres cœurs les tendres cœurs Où l'Amour & la

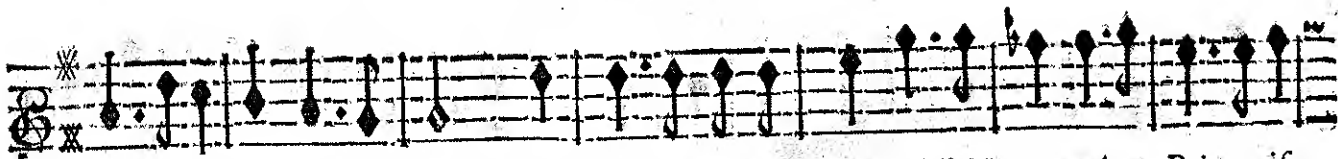


BASSE-CONTINUE.

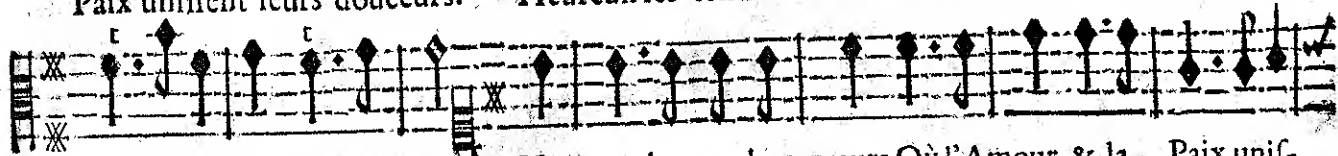


DU TEMPLE DE LA PAIX.

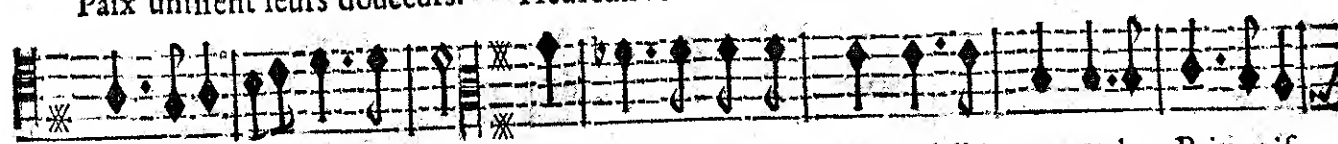
123



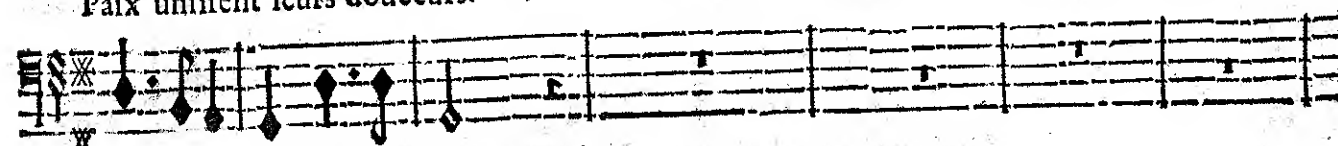
Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-



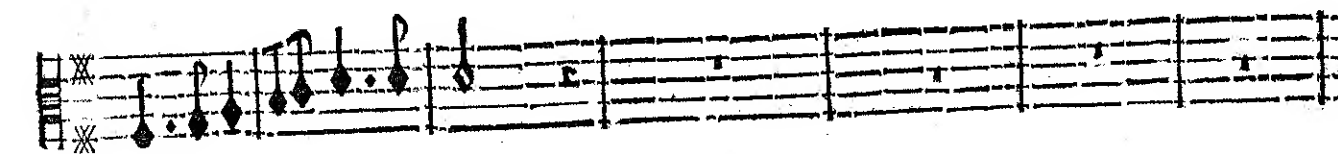
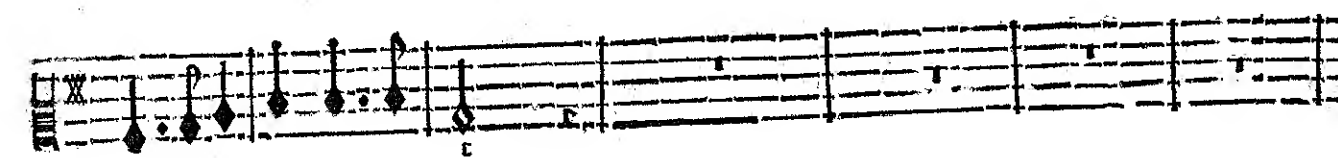
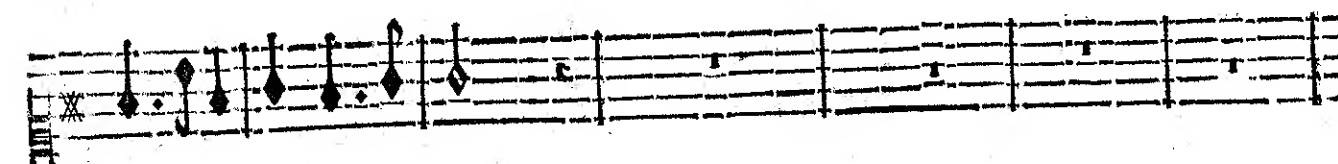
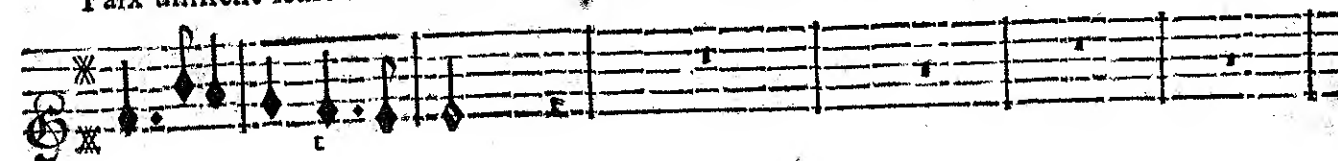
Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-



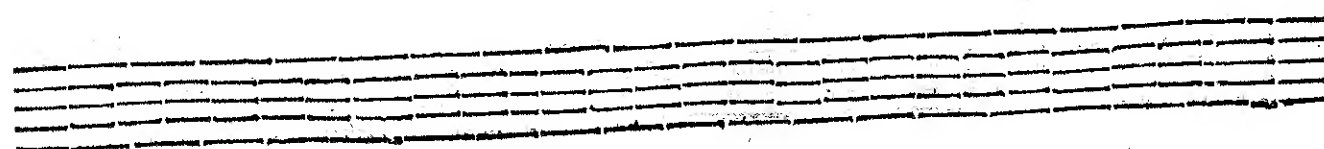
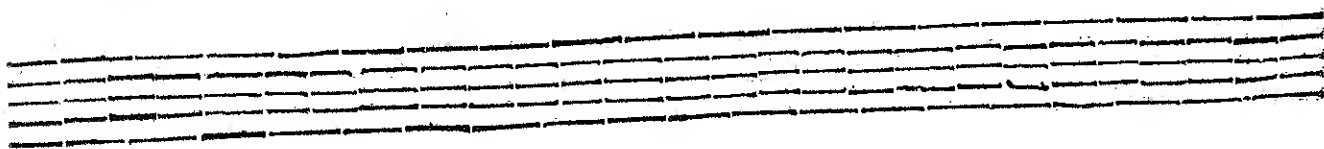
Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-



Paix unissent leurs douceurs.



BASSE-CONTINUE.





sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



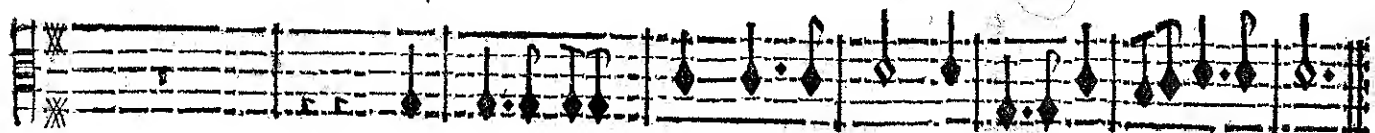
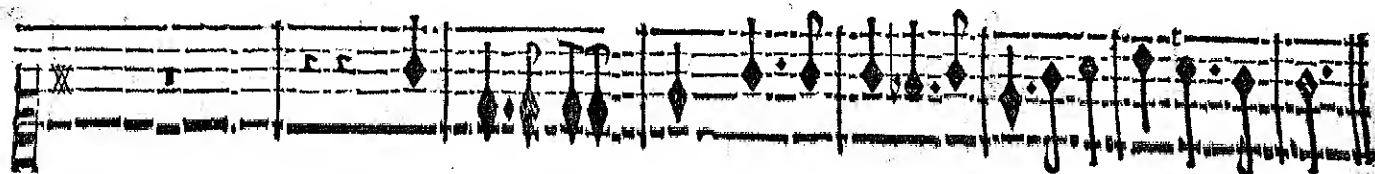
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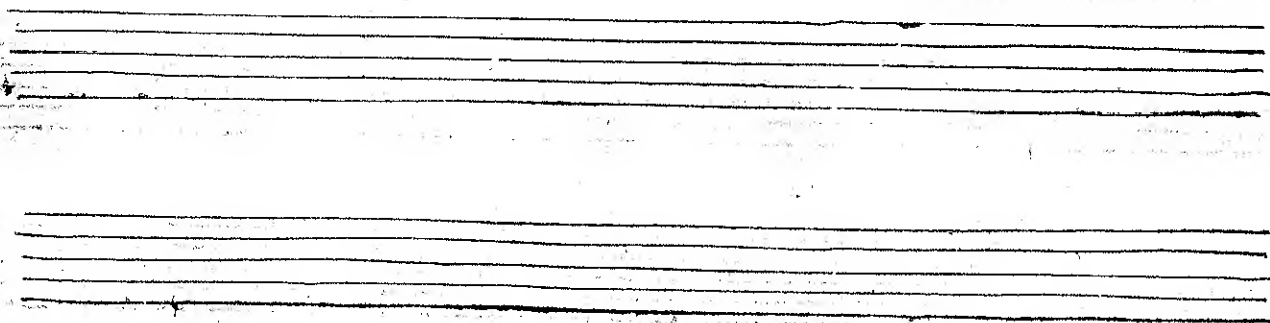
sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



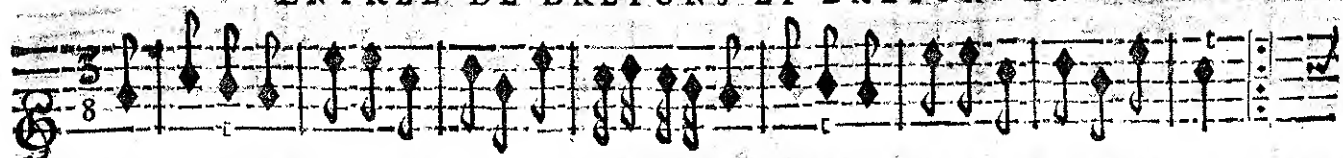
BASSE-CONTINUE.



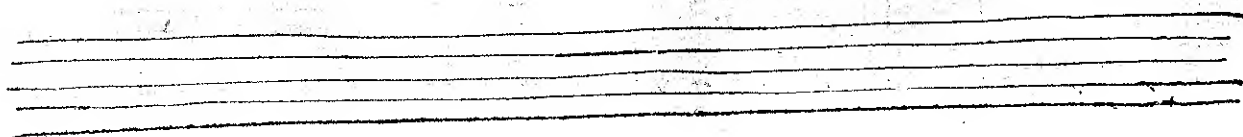
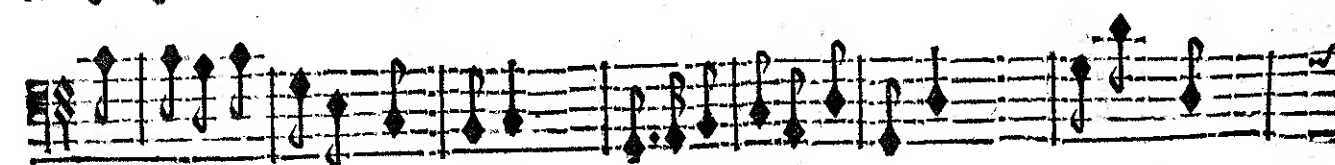
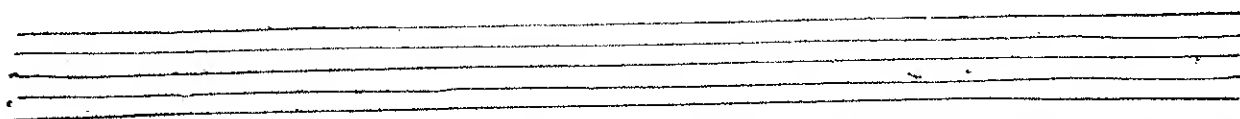
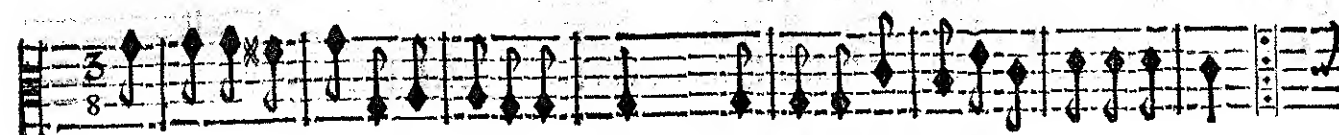
DU TEMPLE DE LA PAIX.

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ENTRÉE DE BRETONS ET BRETONNES.



PASSEPIED.



Five staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The notation consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth and fifth staves continue the melodic line with various note values and rests.



First staff of music for the HAUTBOIS section. It begins with a treble clef and a 3/8 time signature. The notation includes eighth and sixteenth notes.

HAUTBOIS.

Second staff of music for the HAUTBOIS section. It continues the melodic line with eighth and sixteenth notes.

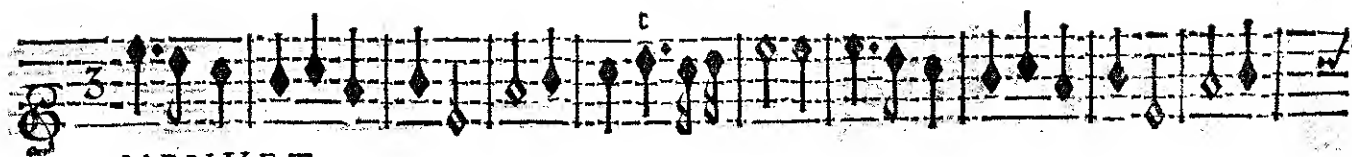
HAUTBOIS.

Third staff of music for the HAUTBOIS section. It begins with a treble clef and a 3/8 time signature. The notation includes eighth and sixteenth notes.

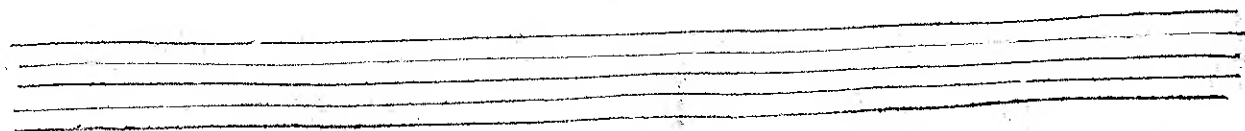
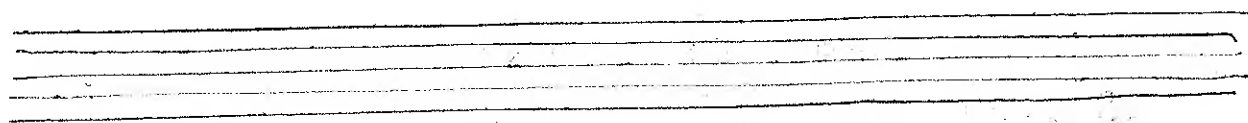
Fourth staff of music for the HAUTBOIS section. It continues the melodic line with eighth and sixteenth notes.

Fifth staff of music for the HAUTBOIS section. It continues the melodic line with eighth and sixteenth notes.

Sixth staff of music for the HAUTBOIS section. It continues the melodic line with eighth and sixteenth notes.



MENUET.

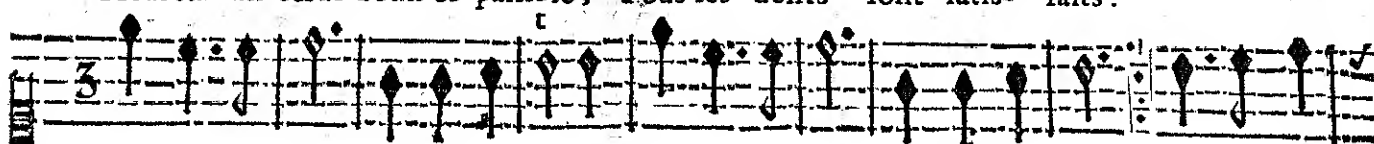




DEUX BRETONNES.



LA Paix revient dans cét azile, Rien n'est si doux que ses attraits; N'aimons ja-
Heureux un cœur doux & paisible, Tous les desirs sont satis- faits:



La Paix revient dans cét azile, Rien n'est si doux que ses attraits; N'aimons ja-
Heureux un cœur doux & paisible, Tous les desirs sont satis- faits?



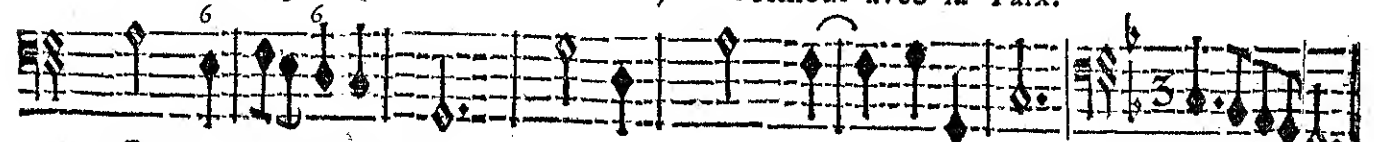
BASSE-CONTINUE.



mais il est trop difficile D'unir toujours l'Amour avec la Paix.



mais il est trop difficile D'unir toujours l'Amour avec la Paix.



BASSE-CONTINUE.

Fin de l'Entrée.

SILVANDRE, CLIMENE, & SILVIE.



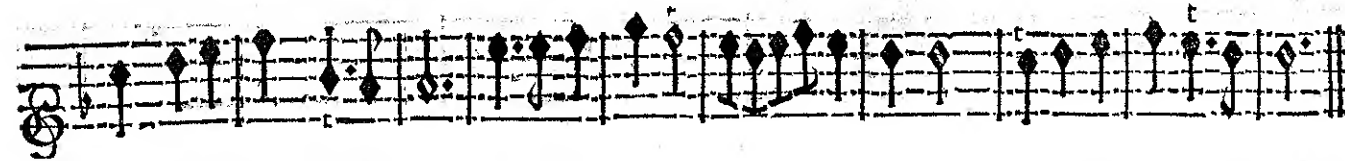
HAUTBOIS.
MENUET.



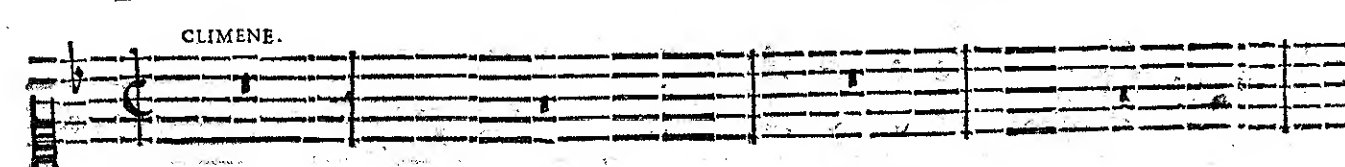
HAUTBOIS.



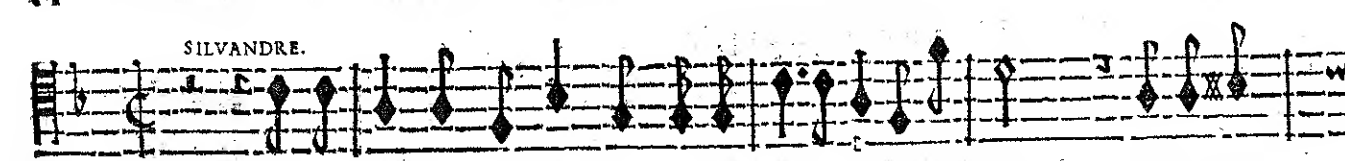
BASSE-CONTINUE.



BASSE-CONTINUE.

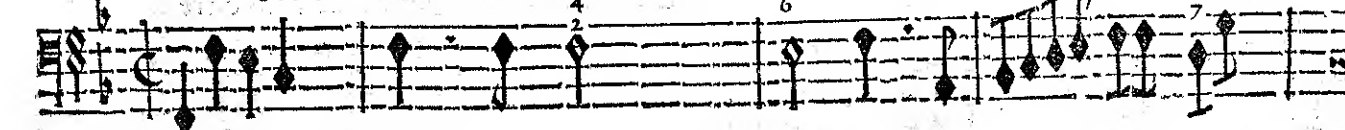


CLIMENE.

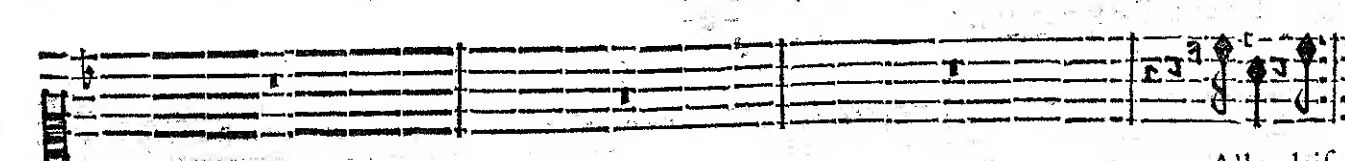


SILVANDRE.

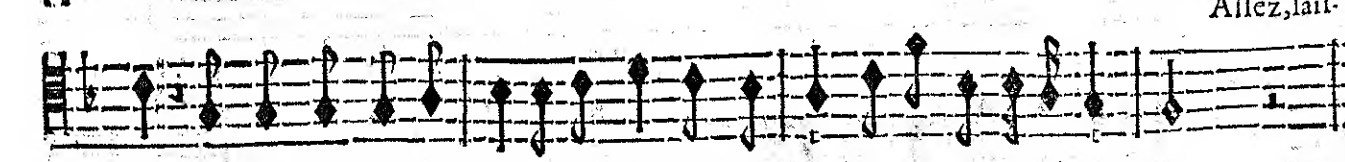
Je ne voy dans vos yeux qu'une colere extreme, O Ciel! quel change-



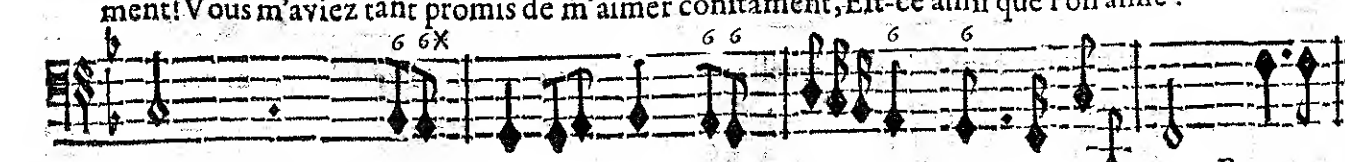
BASSE-CONTINUE.



Allez, laif.



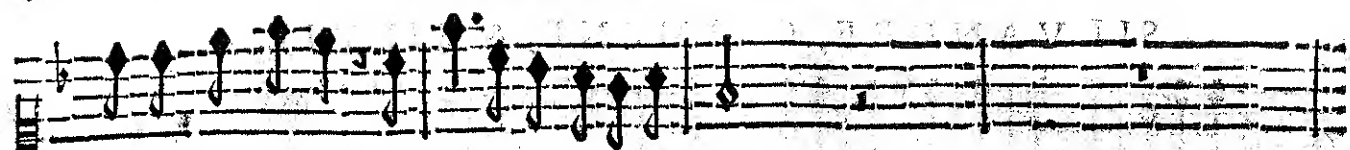
ment! Vous m'aviez tant promis de m'aimer constamment, Est-ce ainsi que l'on aime?



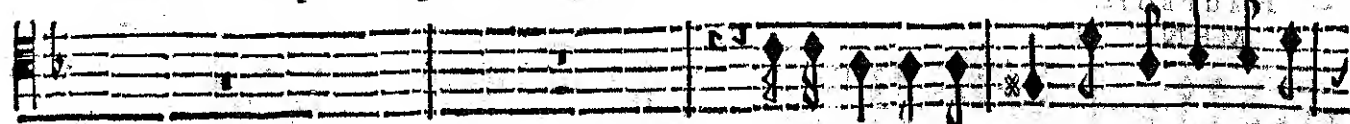
BASSE-CONTINUE.

R

B A I L L E T



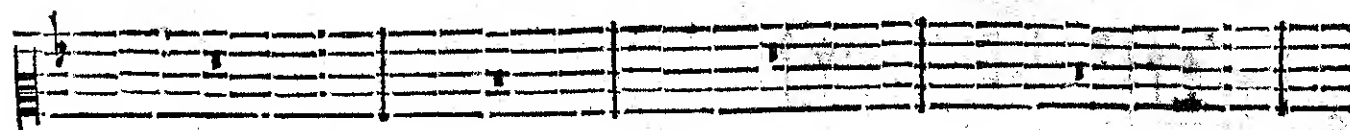
sez mō cœur en paix, Ingrat ne me voyez ja- mais.



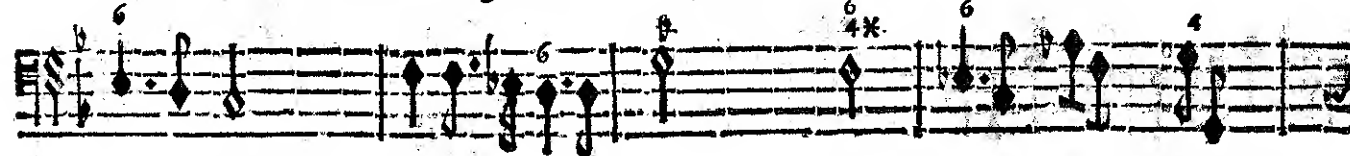
Je vivrois sās vous voir! Quel suplice est plus



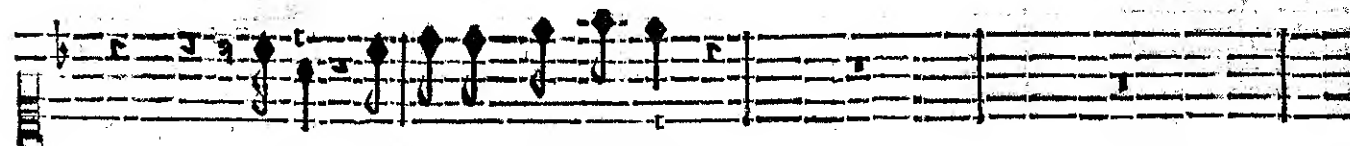
BASSE-CONTINUE.



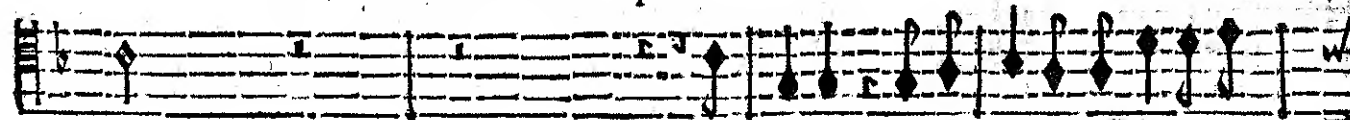
rude? Vous m'accusez d'ingratitude? Apprenez moy du moins les crimes que j'ay



BASSE-CONTINUE.

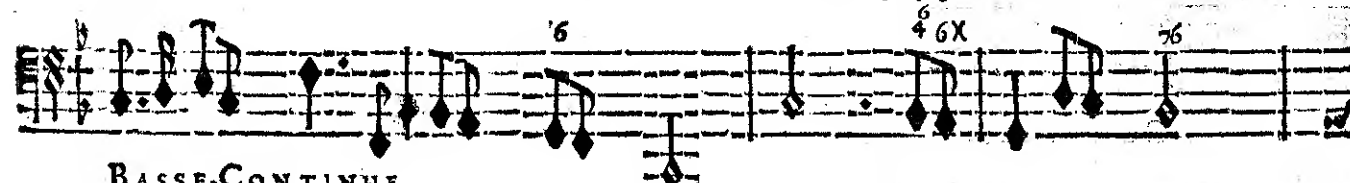


Allez, laissez mon cœur en paix.

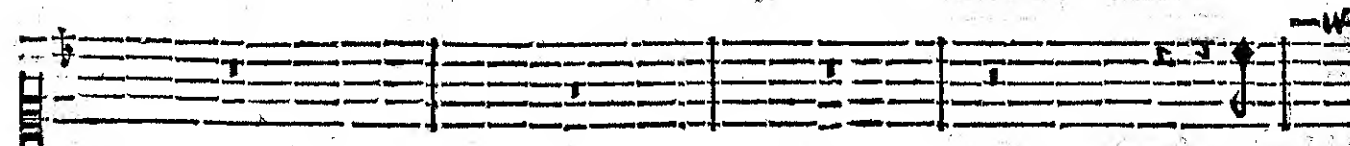


faits.

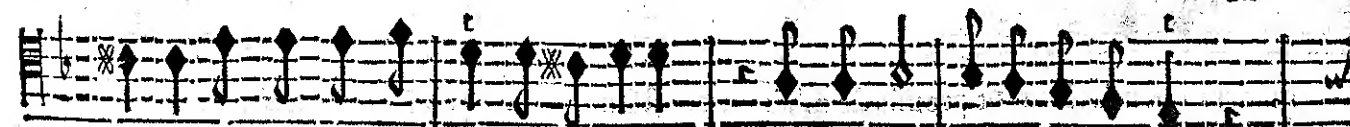
Cli- mene j'ay promis de vous estre fi-



BASSE-CONTINUE.



In-

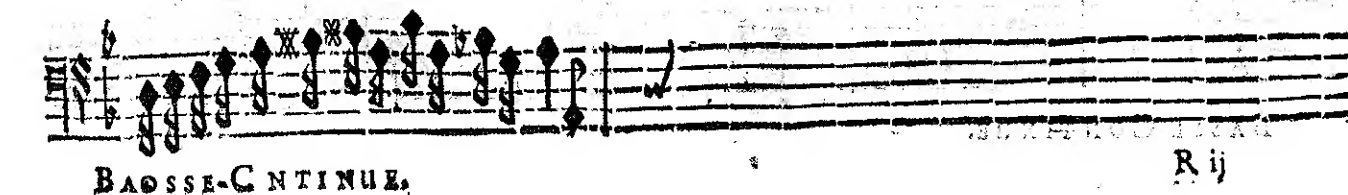
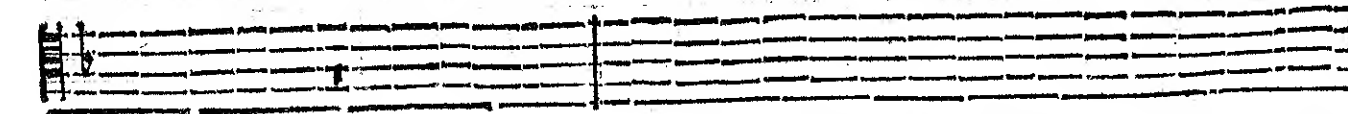
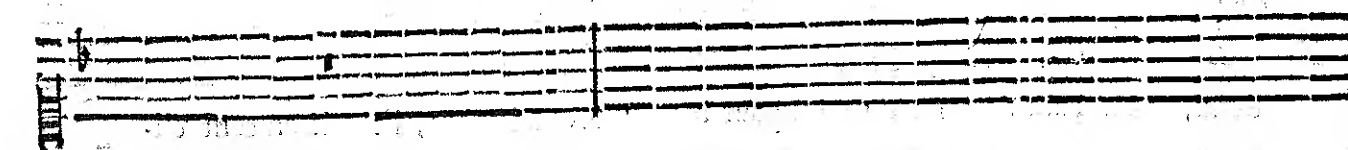
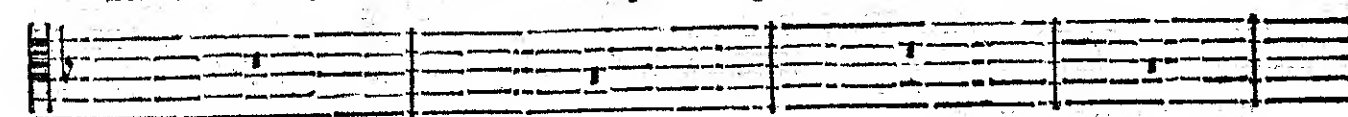
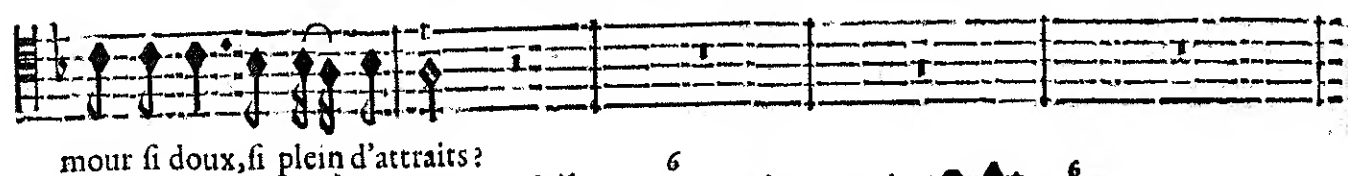
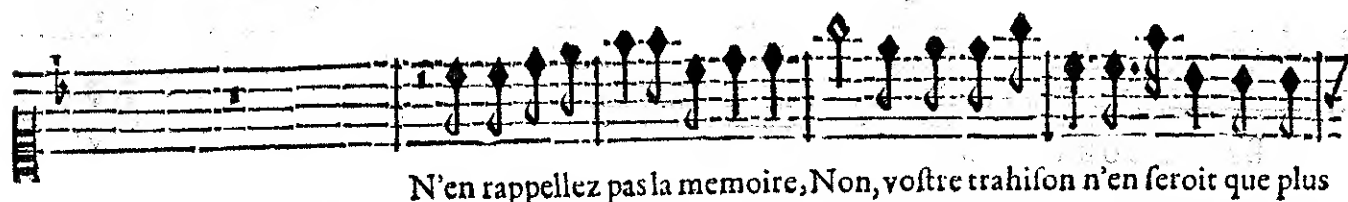
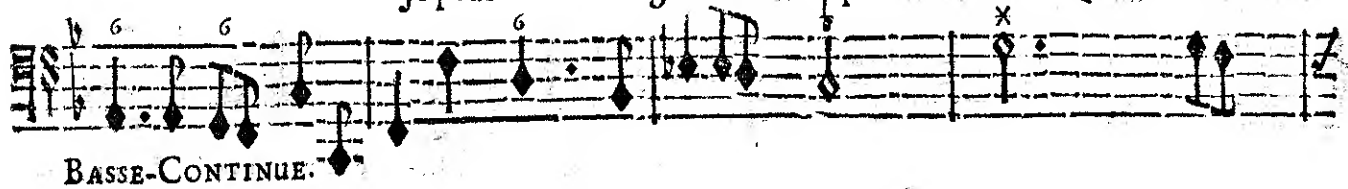
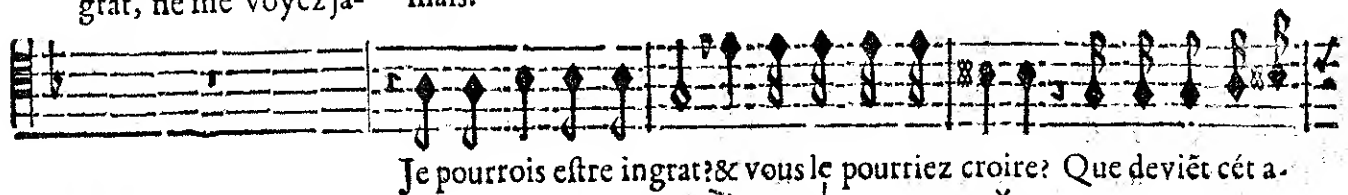
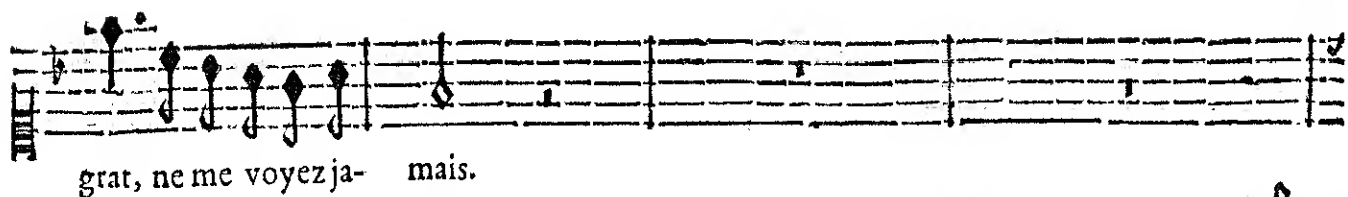


delle, Fussiez vous cent fois plus cruelle;

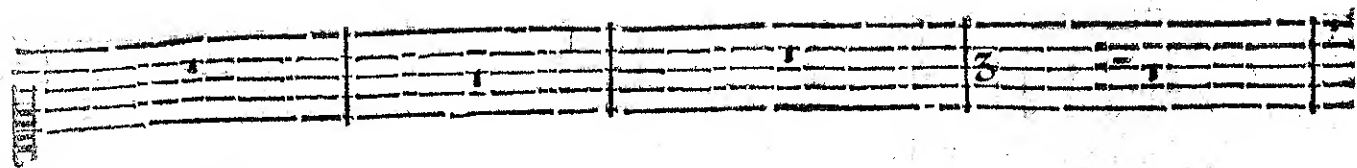
De nouveau je vous le promets.



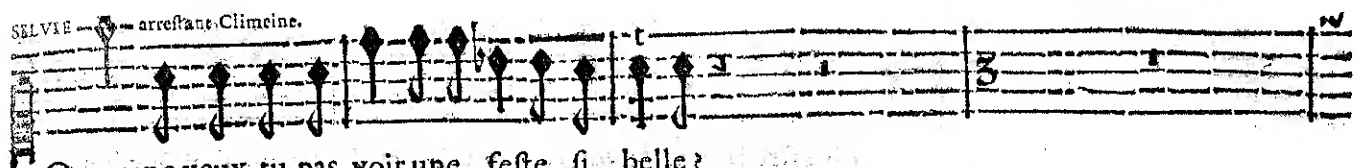
BASSE-CONTINUE.



BALLET



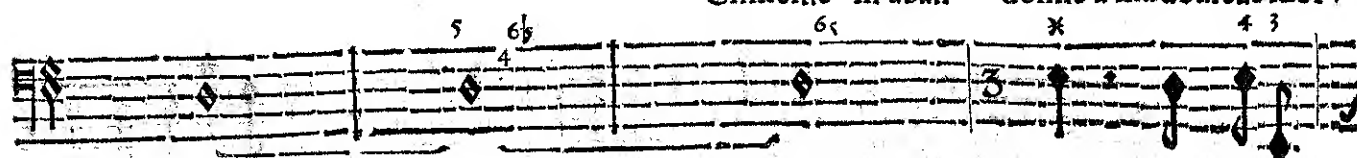
SELVIE — arceffant Climeine.



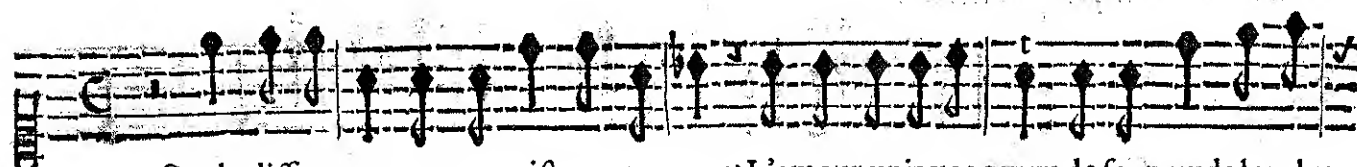
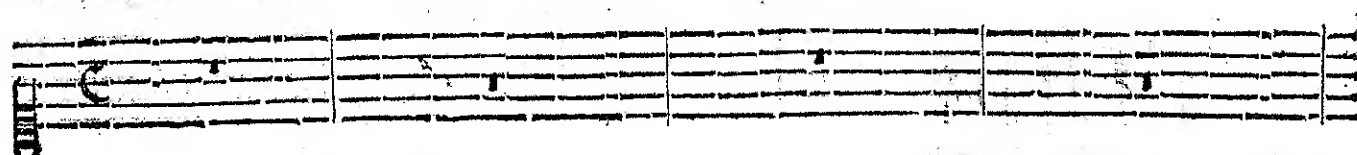
Quoy, ne veux-tu pas voir une fefte fi belle?



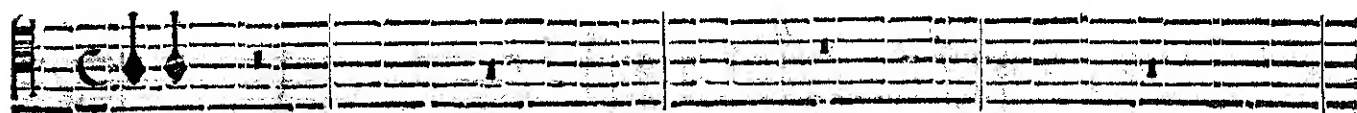
Climeine m'aban- donne à ma douleur mor-



BASSE-CONTINUE.



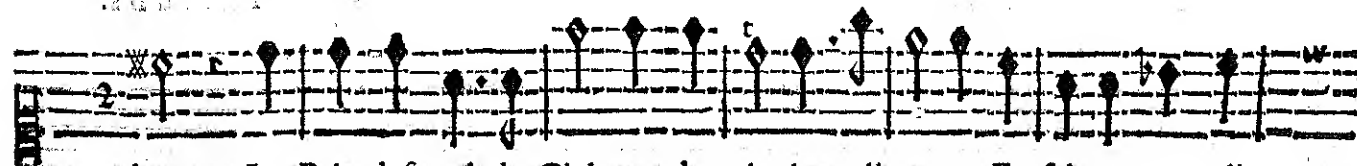
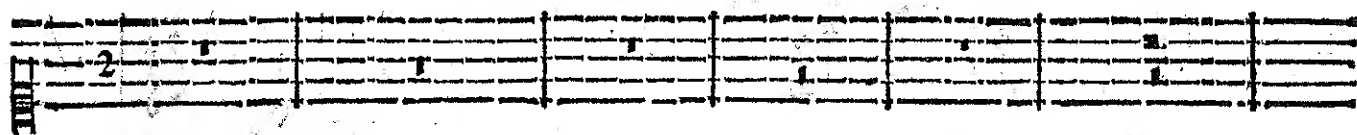
Quels differents peuvent naître entre vous? L'amour unit vos cœurs de fes nœuds les plus



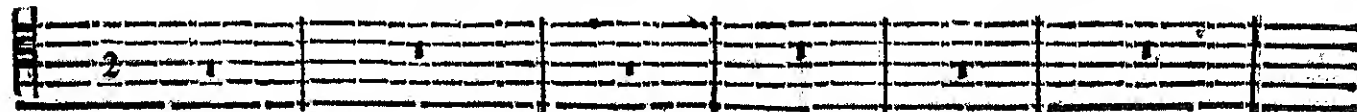
telle.



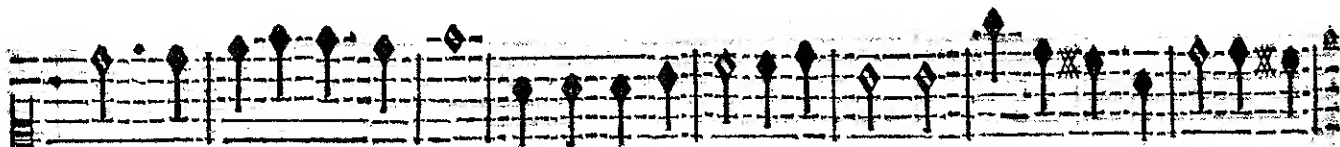
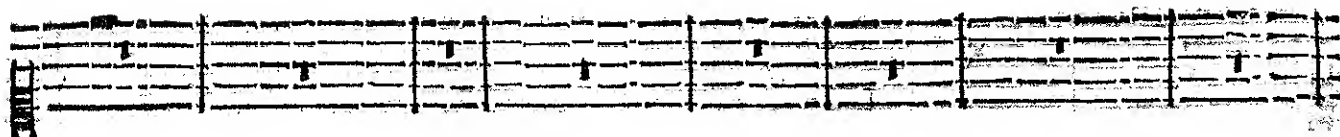
BASSE-CONTINUE.



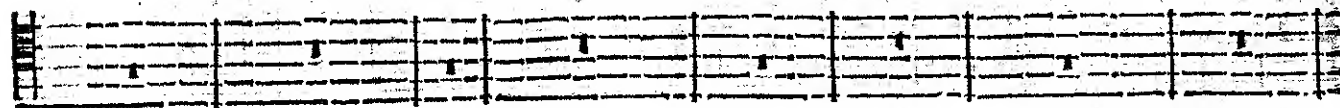
doux, La Paix defcend du Ciel pour bannir les allarmes, Et fait en cent cli-



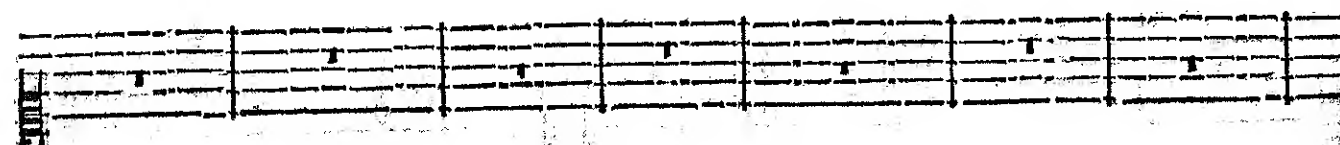
BASSE-CONTINUE.



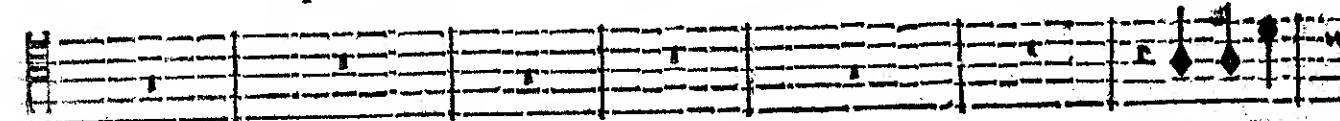
mats regner un calme heureux; Ne peut-elle estendre ses charmes Jusques dans l'empire amou-



BASSE-CONTINUE.

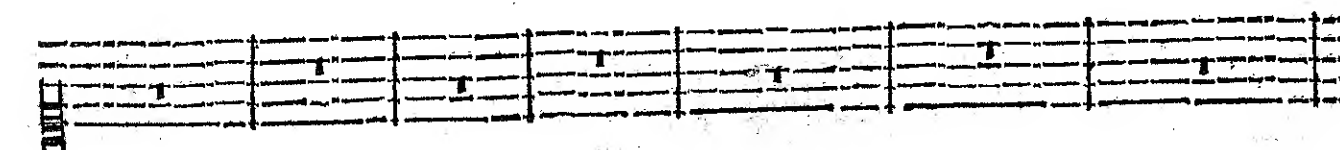
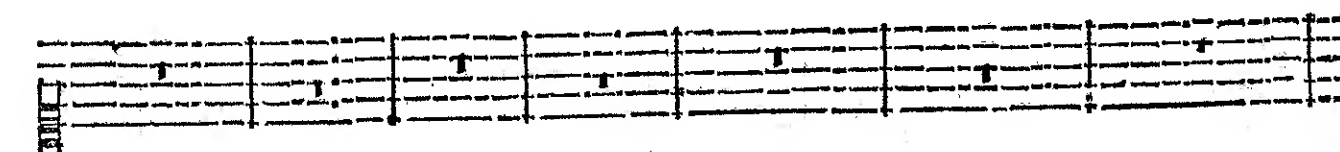


reux? Ne peut-elle estendre ses charmes Jusques dans l'empire amoureux?



Que la co-

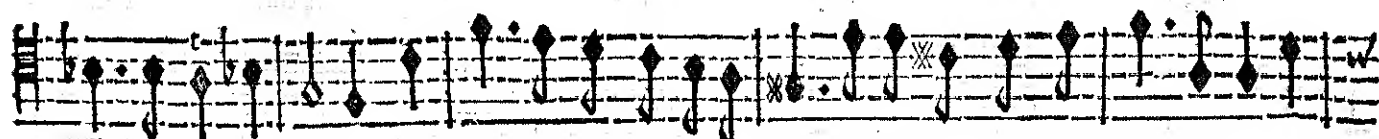
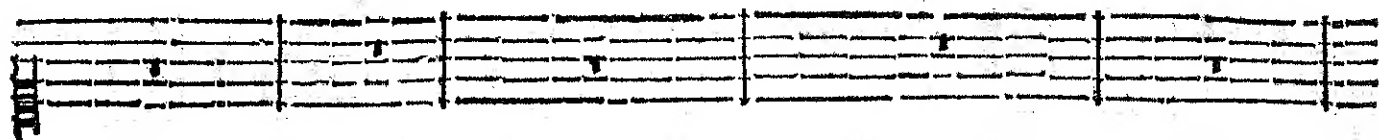
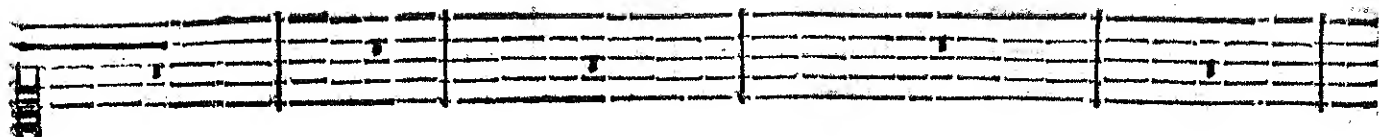
BASSE-CONTINUE.



lere De ma Bergere Est terrible pour moy/Rien ne m'inspire tant d'effroy Que le mal-



BASSE-CONTINUE.



heur de luy déplaire. La Foudre preste à m'accabler Me feroit moins trembler Que la co-

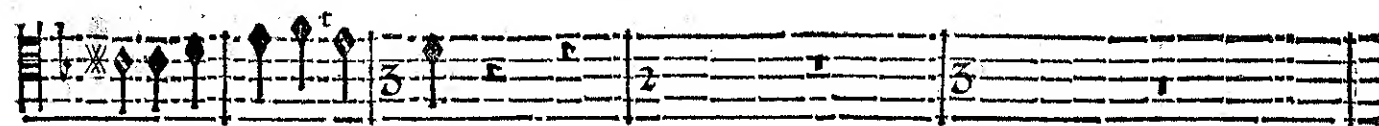
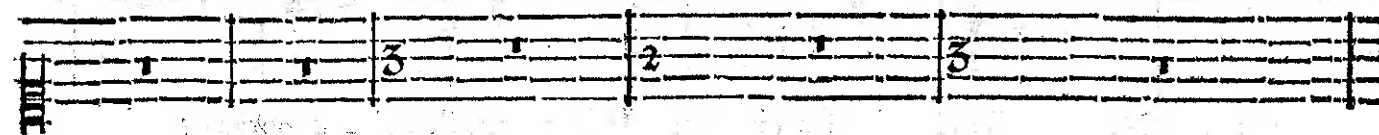


BASSE-CONTINUE.

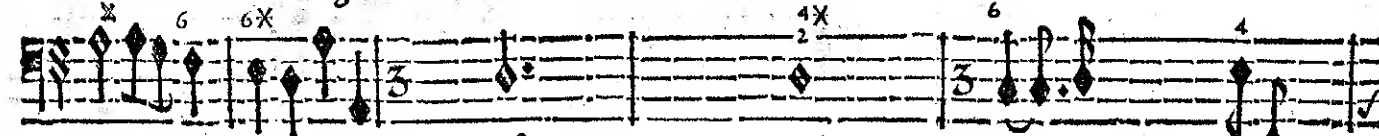


Clémène parlante à Silvie.

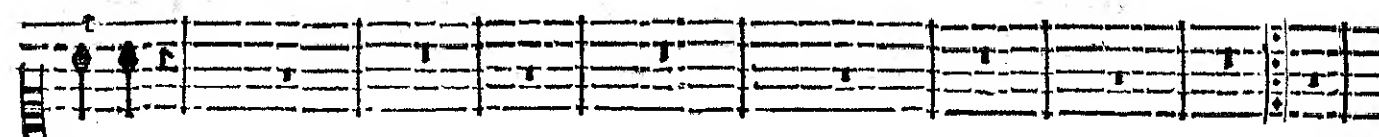
Non, ne t'oppose point à mes ressentiments, Ne me cōtraints pas à l'en-



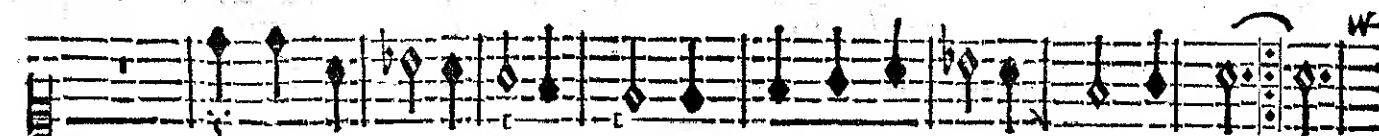
lere De ma Berge- re.



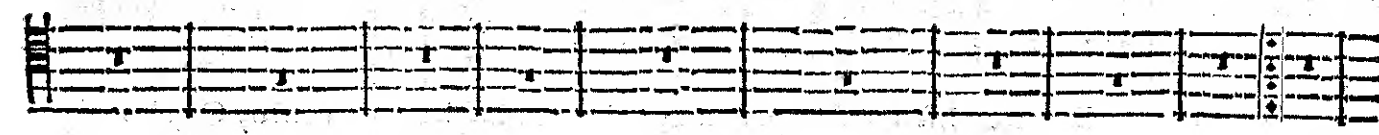
BASSE-CONTINUE.



tendre.



Lors qu'un amour fidelle & tendre Vous doit donner des jours charmants, mants,



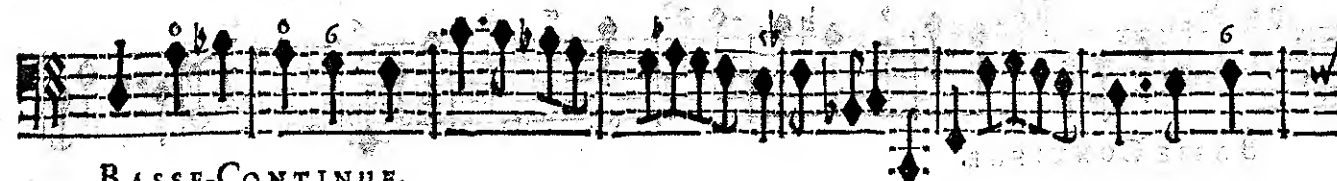
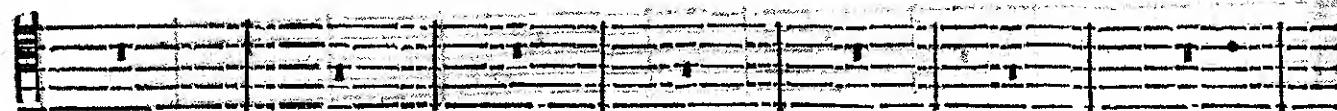
BASSE-CONTINUE.

D U TEMPLE DE LA PAIX.

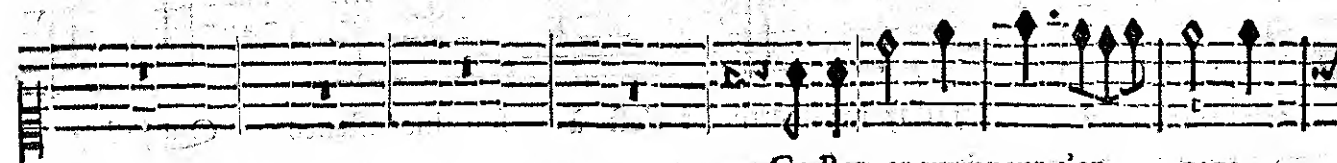
135



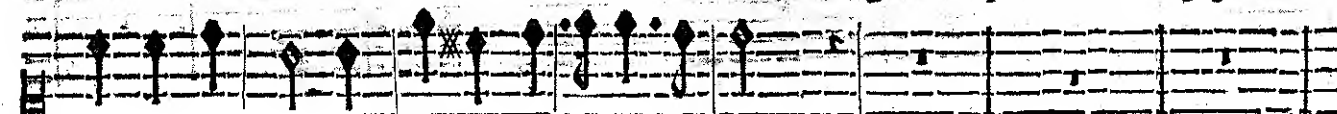
Quel plaisir pouvez-vous prendre A vous faire des tourments? Quel plaisir



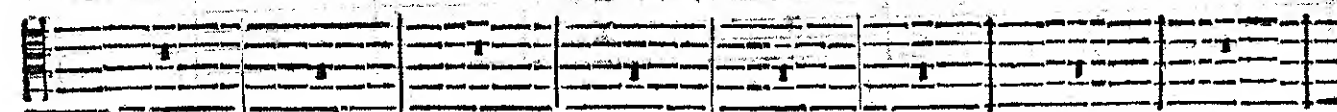
BASSE-CONTINUE.



Ce Berger trompeur s'en- gage



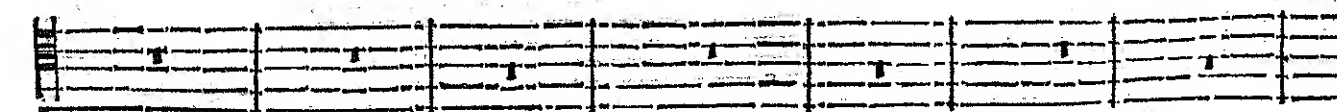
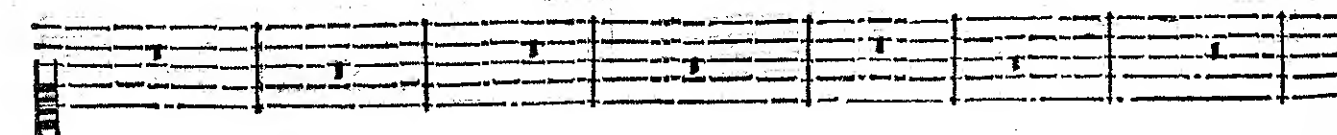
pouvez-vous prendre A vous faire des tourments?



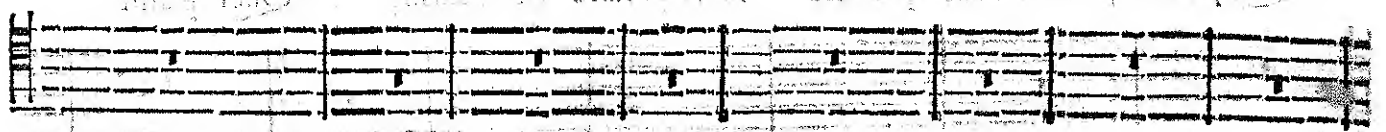
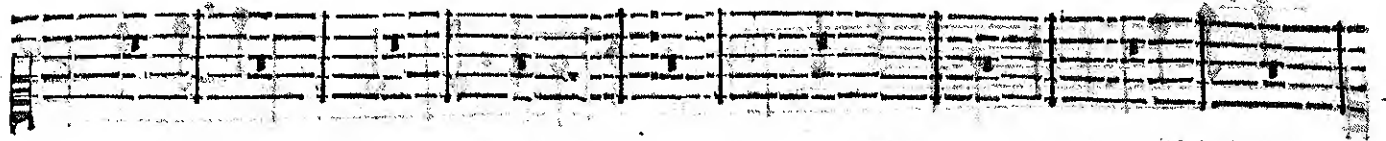
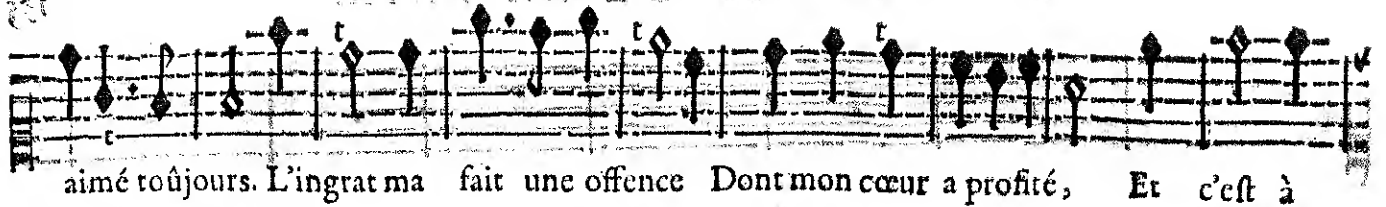
BASSE-CONTINUE.



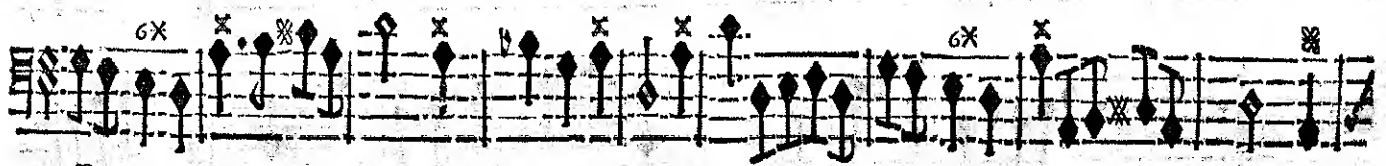
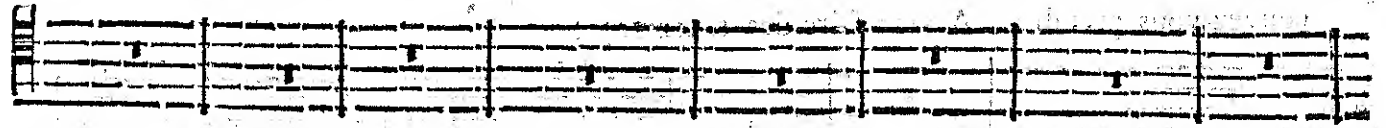
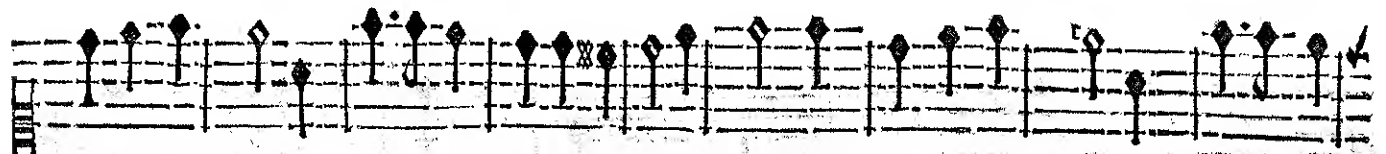
Dans de nouvelles amours: S'il n'eust point esté vola- ge Je l'aurois



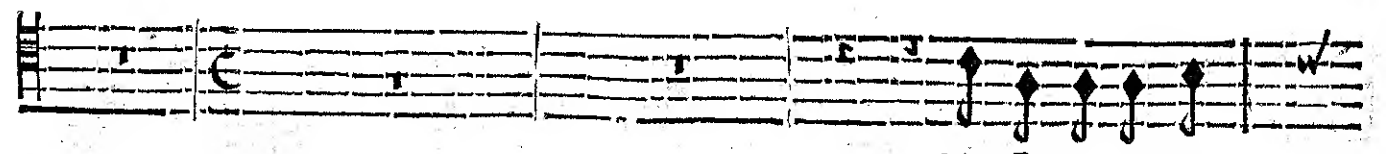
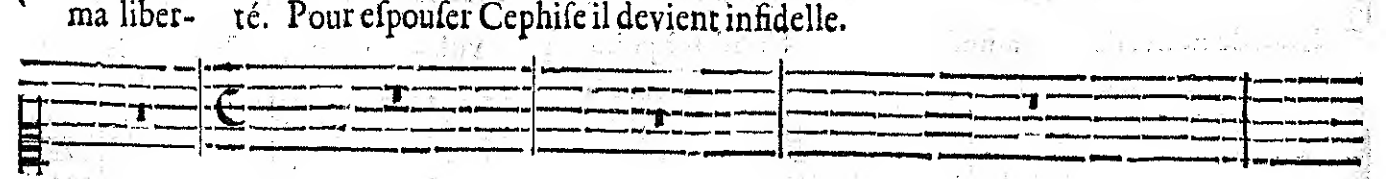
BASSE-CONTINUE.



BASSE-CONTINUE.



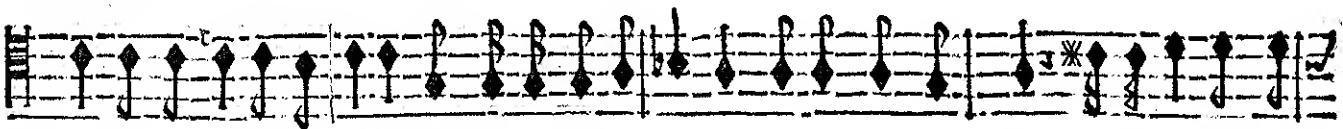
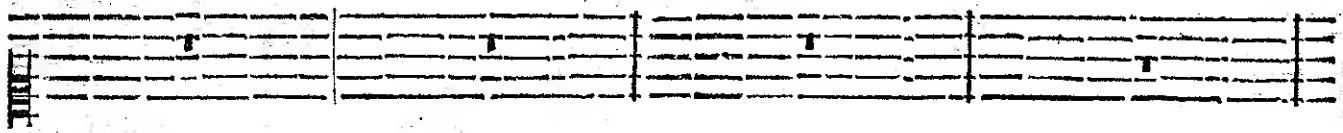
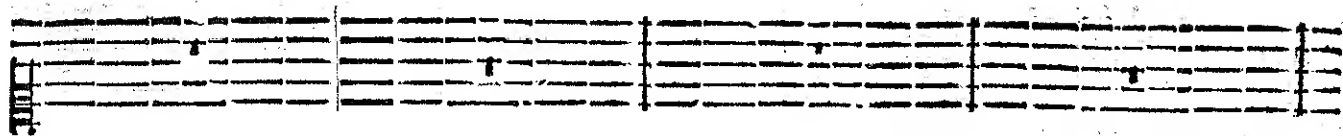
BASSE-CONTINUE.



Mon Pere avoit def-



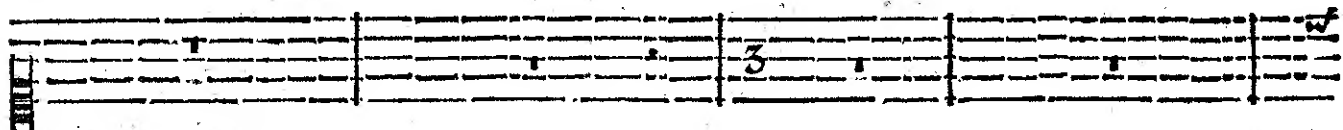
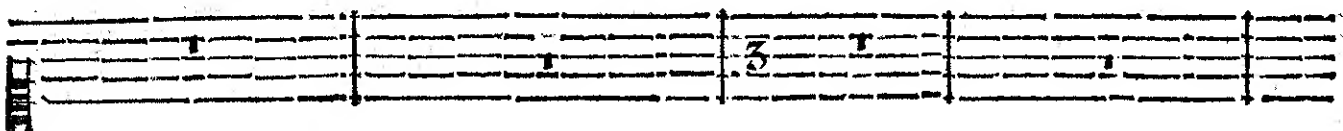
BASSE-CONTINUE.



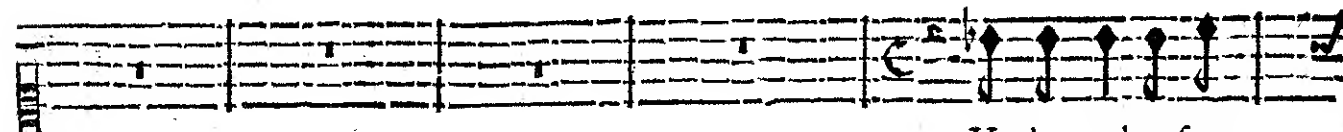
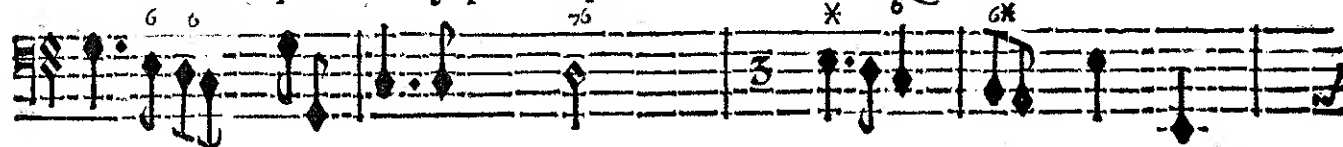
sein de m'unir avec elle; Mais son deffein fatal change en cét heureux jour, Deformais nostre Hy-



BASSE-CONTINUE.



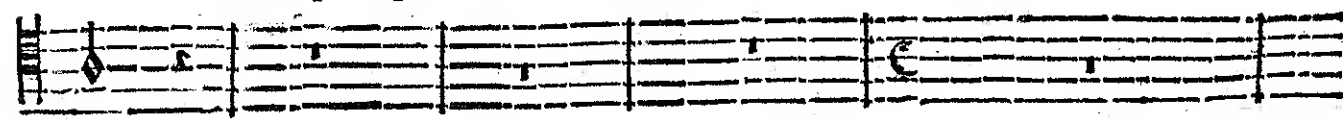
men est son unique envie. Je perdrois plustost la vie Que de trahir nostre a-



Un doux calme suc-



La colere qui te possede Doit finir avec ton er- reur.



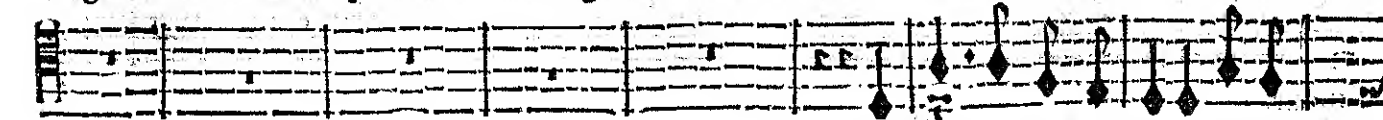
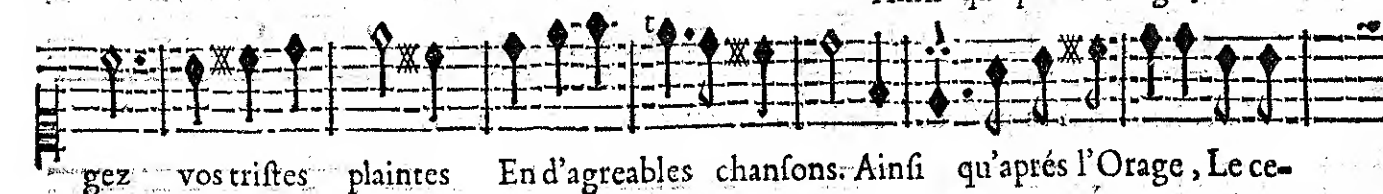
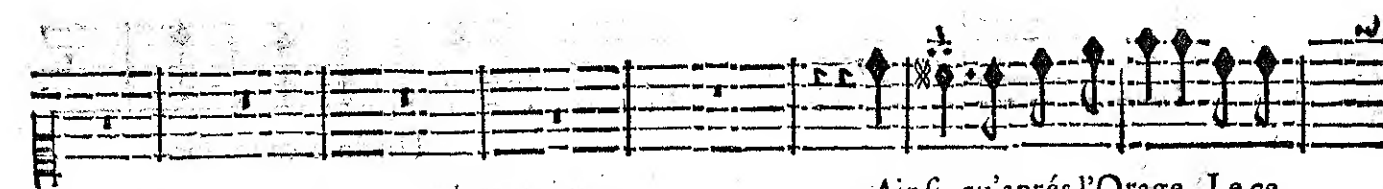
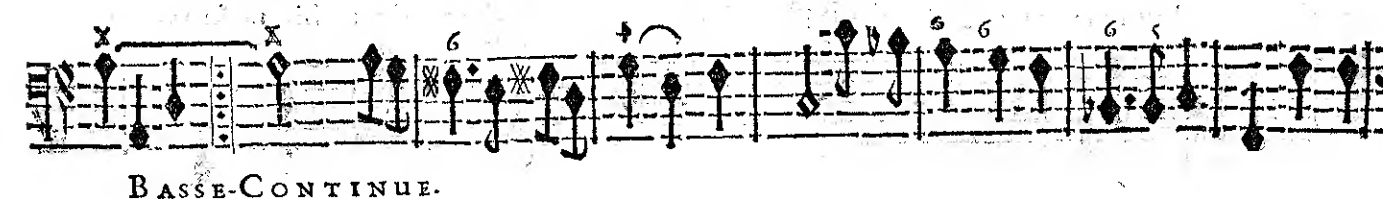
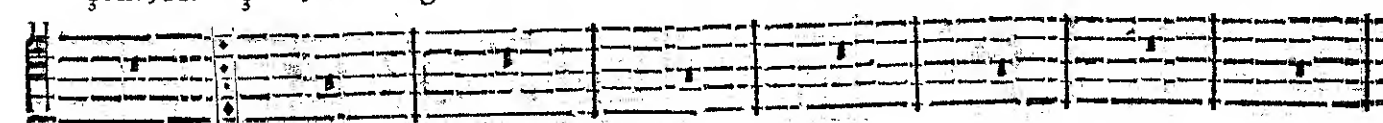
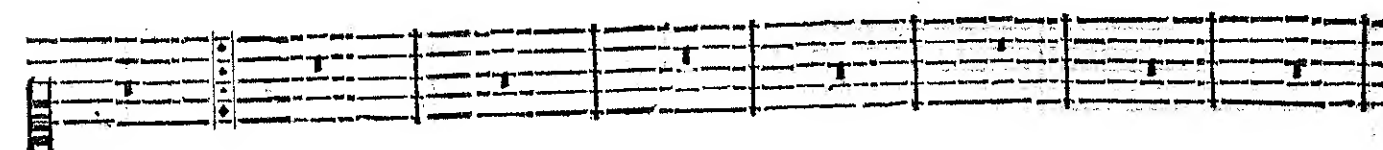
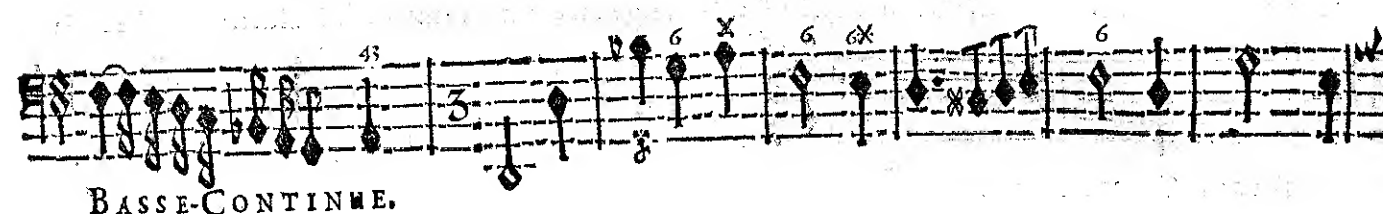
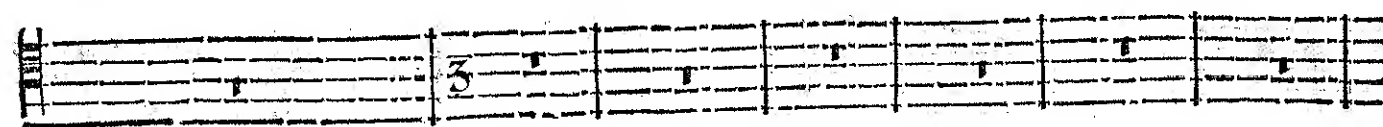
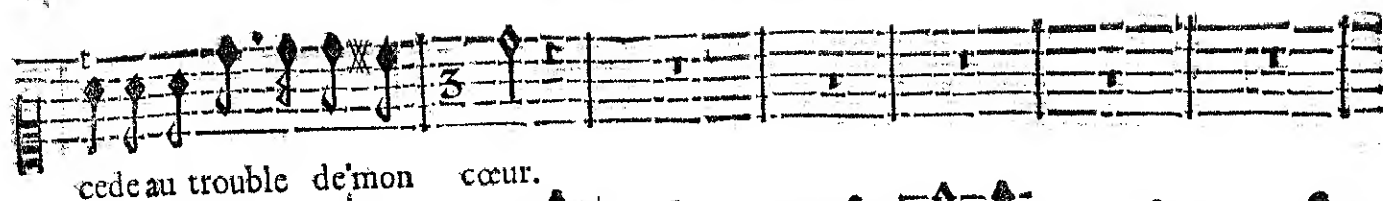
mour.

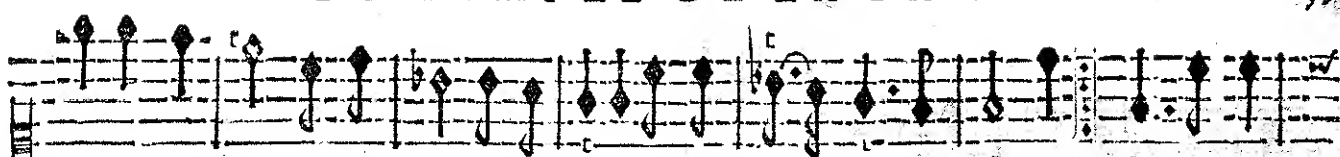


BASSE-CONTINUE.

S

BALLET





leste Flambeau Sort du sombre Nuage, Et n'en est que plus beau; Ain- beau; Apres



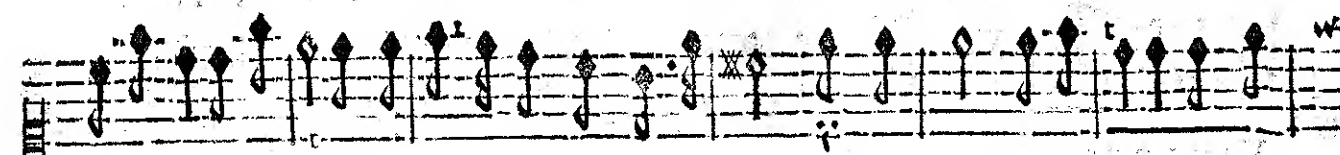
leste Flambeau Sort du sombre Nuage, Et n'en est que plus beau; Ain- beau; Apres



leste Flambeau Sort du sombre Nuage, Et n'en est que plus beau; Ain- beau; Apres



BASSE-CONTINUE.



la tempeste cruelle Qu'excitent les soupçons jaloux, L'Amour tendre & fidelle N'en de-



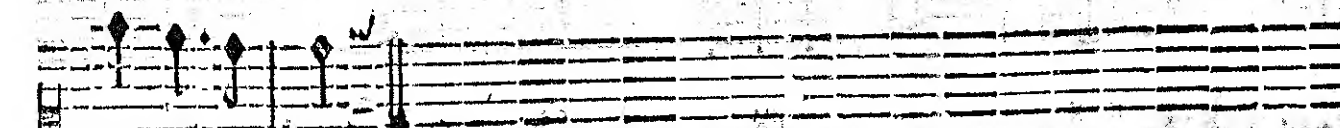
la tempeste cruelle Qu'excitent les soupçons jaloux, L'Amour tendre & fidelle N'en de-



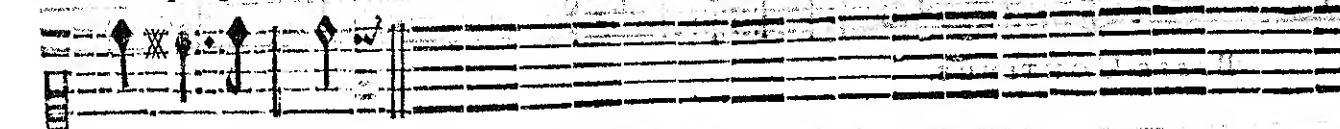
la tempeste cruelle Qu'excitent les soupçons jaloux, L'Amour tendre & fidelle N'en de-



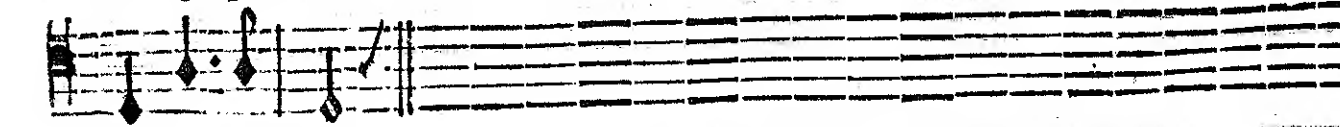
BASSE-CONTINUE.



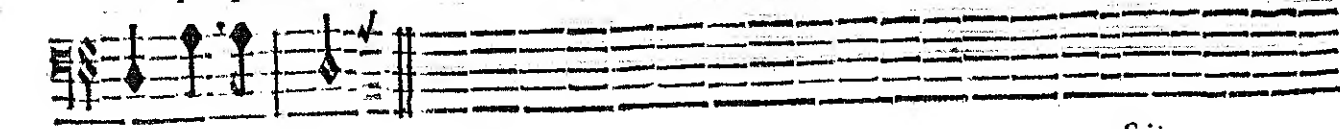
vient que plus doux.



vient que plus doux.



vient que plus doux.



BASSE-CONTINUE.

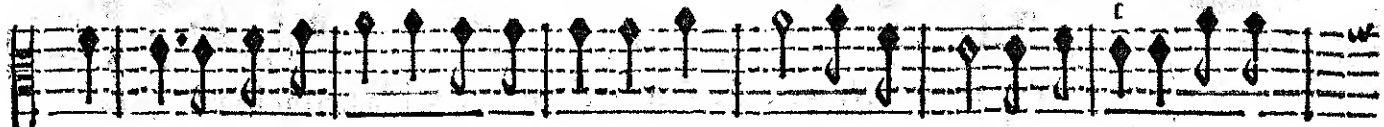
Sij

B A L L E T

CHOEURS.



Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nùage, Et n'en



Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nùage, Et n'en



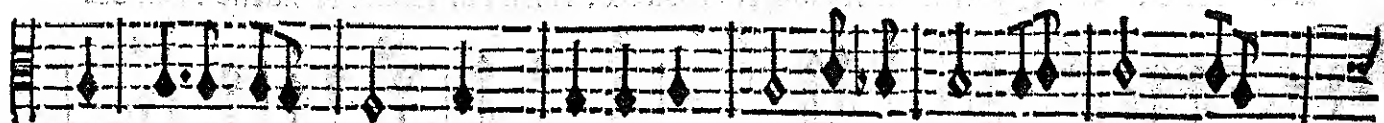
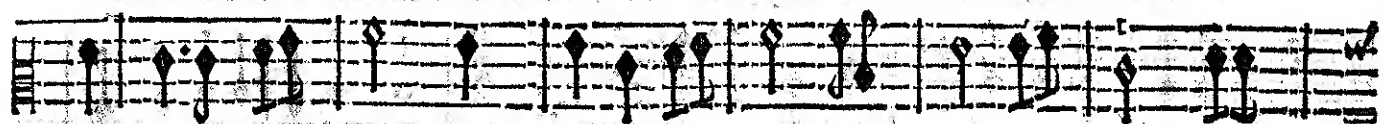
Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nùage, Et n'en



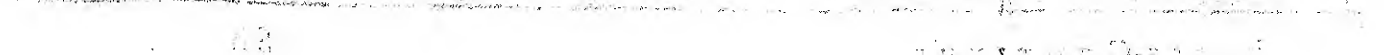
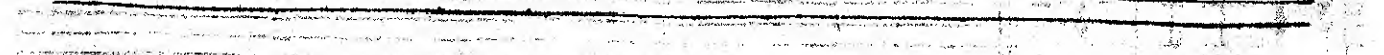
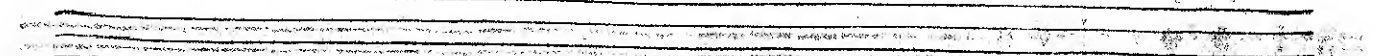
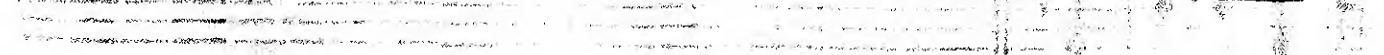
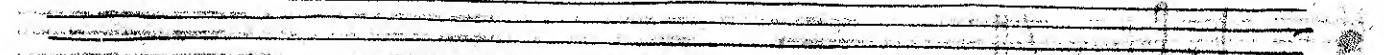
Ainsi qu'après l'o- rage, Le ce- leste Flambeau Sort du sombre nùage, Et n'en



V I O L O N S.

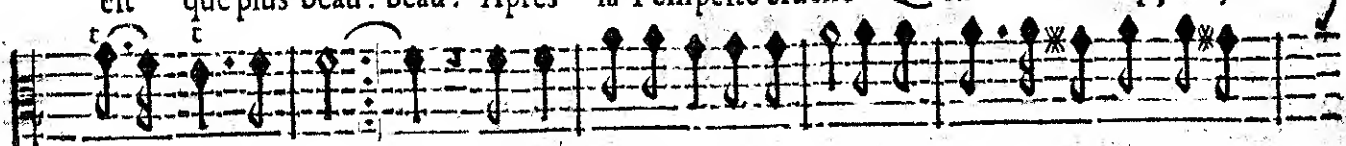


BASSE-CONTINUE.

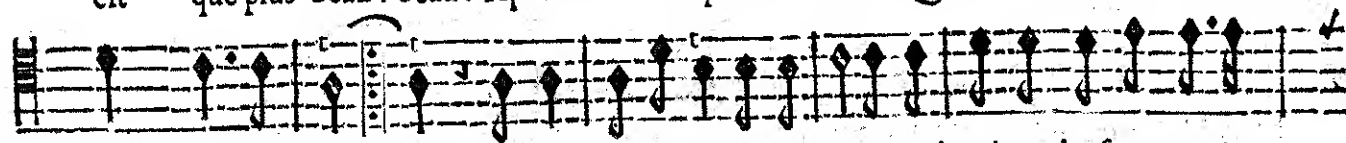




est que plus beau : beau : Apres la Tempeste cruelle Qu'excitent les soupçons ja-



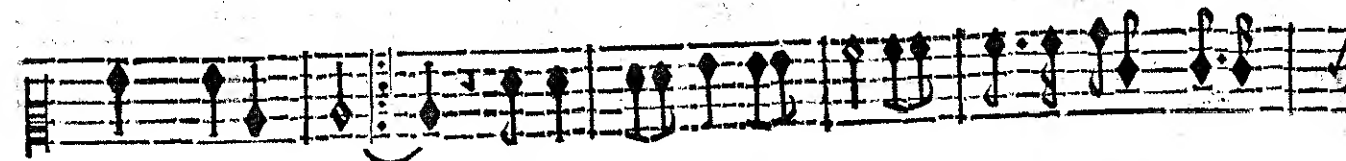
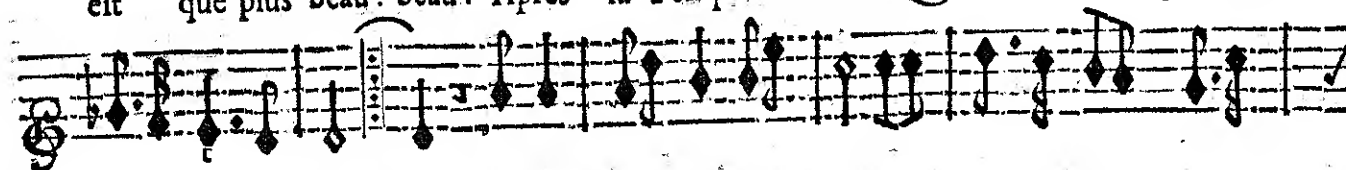
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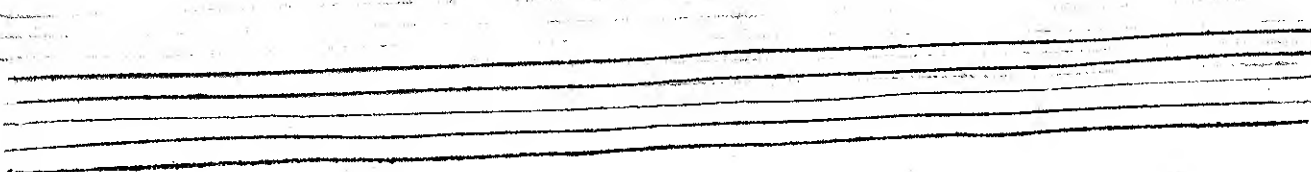
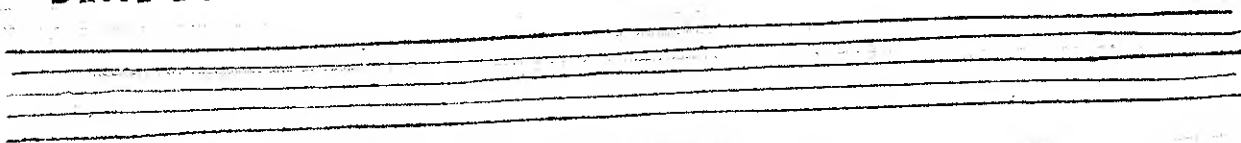
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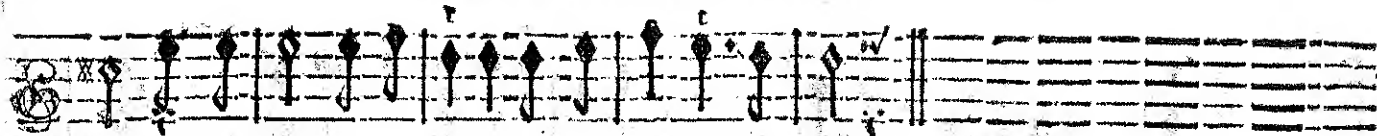


est que plus beau : beau : Apres la Tempeste cruelle Qu'excitent les soupçons ja-



BASSE-CONTINUE.





loux. L'amour tendre & fidelle N'en devient que plus doux.



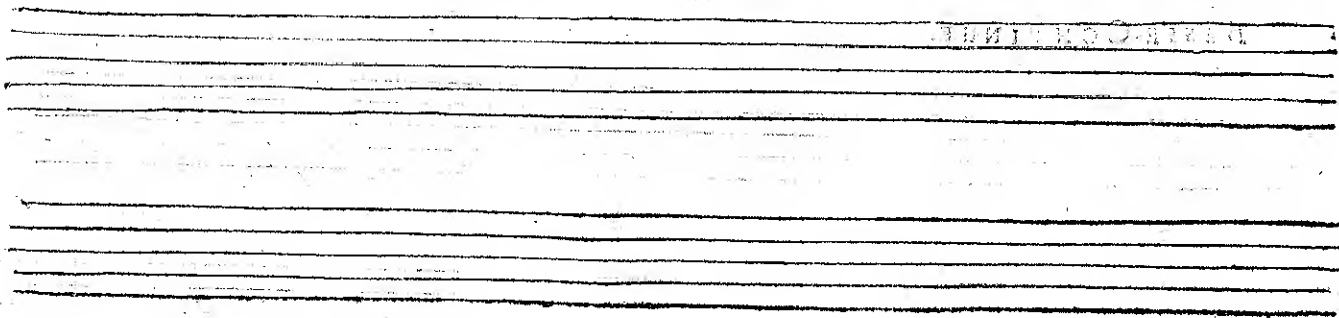
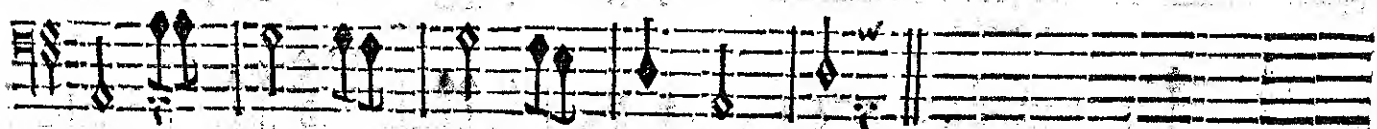
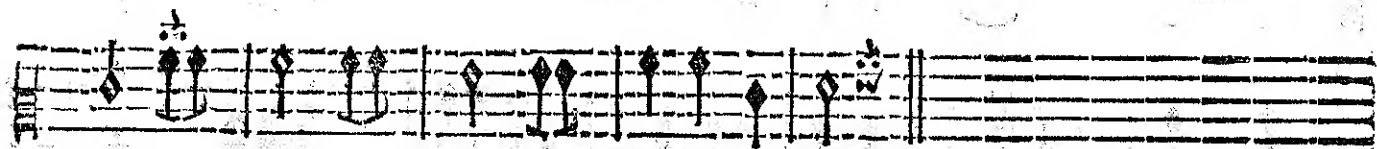
loux. L'Amour tendre & fidelle N'en devient que plus doux.



loux. L'amour tendre & fidelle N'en devient que plus doux.



loux. L'amour tendre & fidelle N'en devient que plus doux.

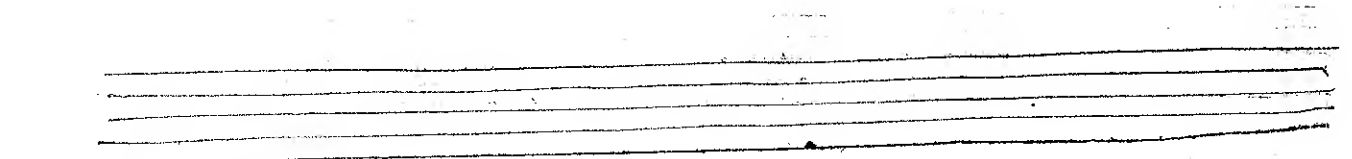
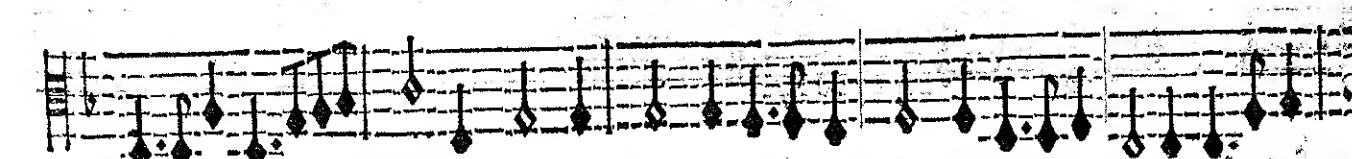
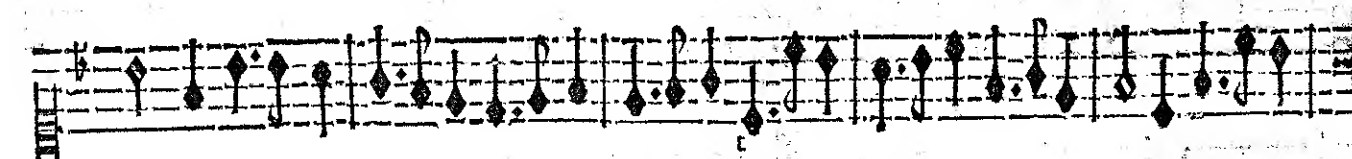
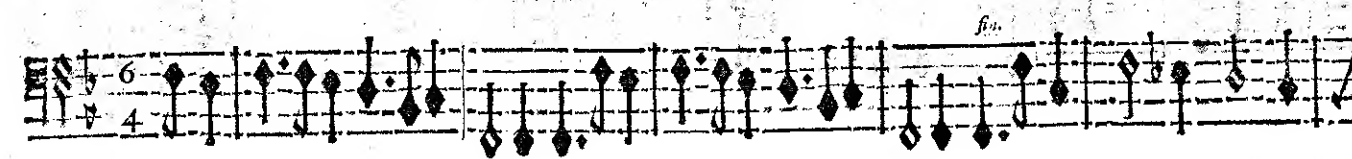
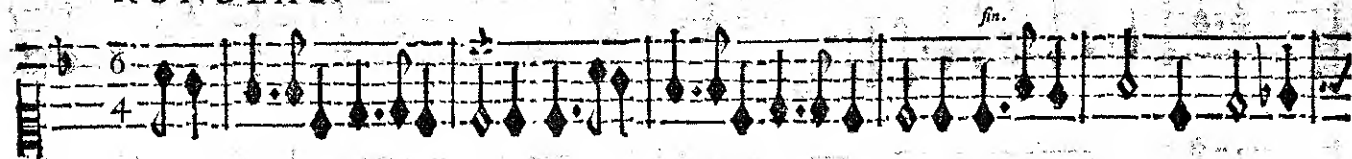
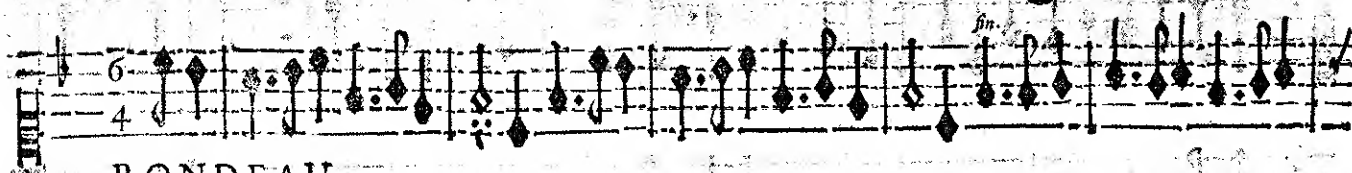


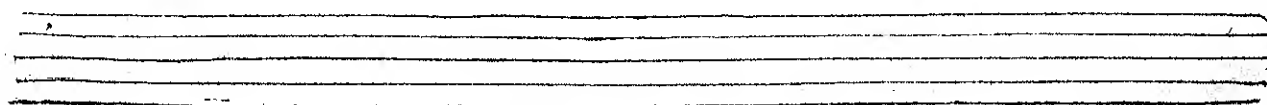
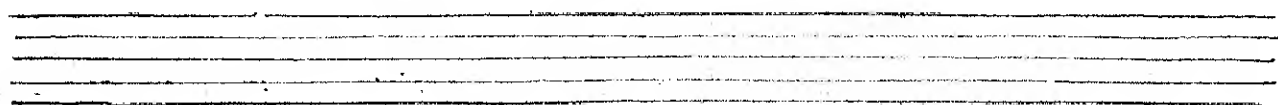
DU TEMPLE DE LA PAIX.

143

ENTRÉE DES SAUVAGES DE L'AMÉRIQUE.

RONDEAU.





DU TEMPLE DE LA PAIX.

145

doux.



doux.

The first staff of music begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The tempo/mood marking "doux." is written above the staff. The melody consists of eighth notes and quarter notes, starting on G4 and ending on E4. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C

A musical score for a single staff, marked 'doux.' (soft). The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of eighth and quarter notes, with some notes beamed together. The score ends with a double bar line.

doux.

The first staff of music is in 2/4 time, marked 'doux.' It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some notes beamed together. The staff is filled with musical notation, including stems, flags, and beams, indicating a delicate and flowing melody.

Nous avons traversé le vaste sein de l'Onde, Pour venir rendre hommage au

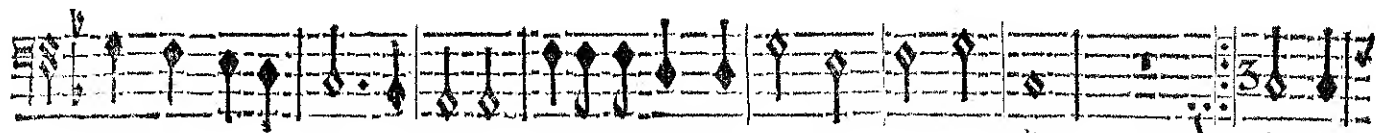
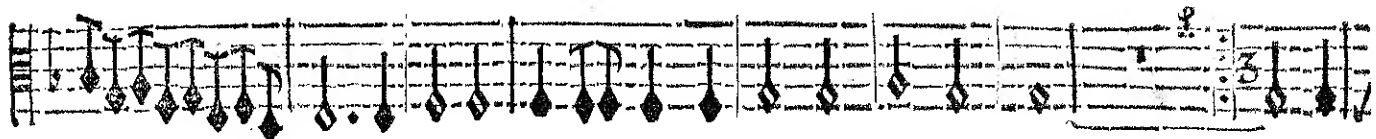
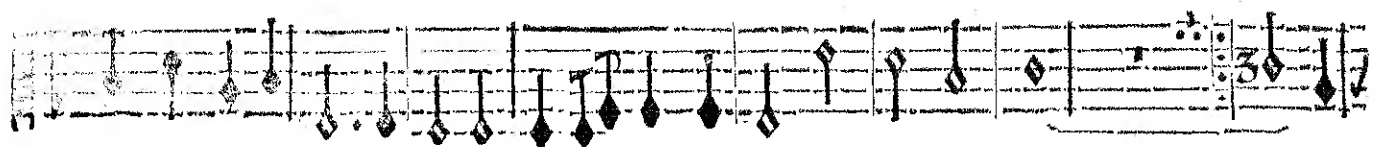
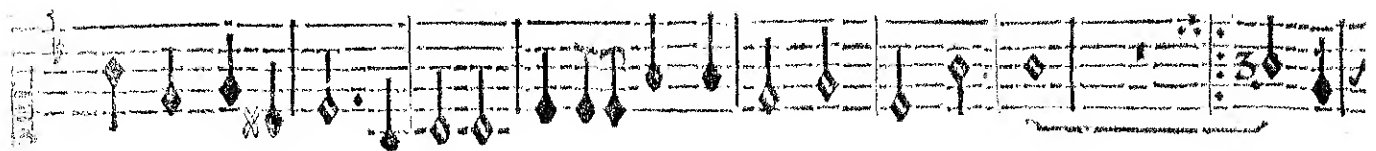
BASSE-CONTINUE.

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of notes, many of which are beamed together in groups of four or six, suggesting a rapid, rhythmic passage. The notes are primarily eighth and sixteenth notes. The system concludes with a double bar line.

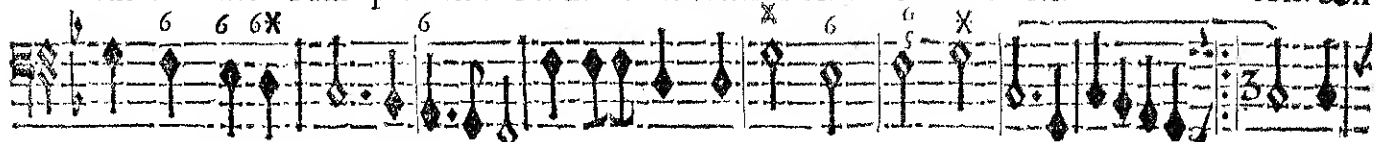
plus puissant des Roys: Il prefere au bonheur d'estre Vainqueur du Monde La gloire de re-

BASSE-CONTINUE.

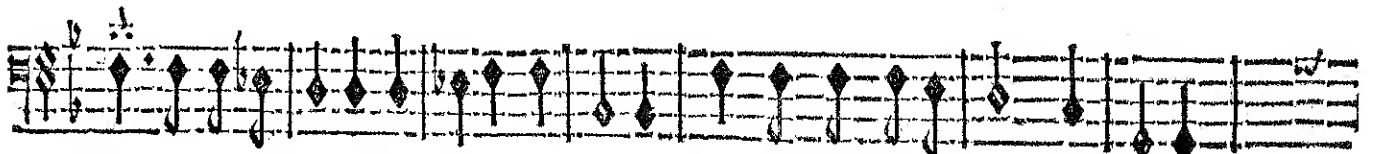
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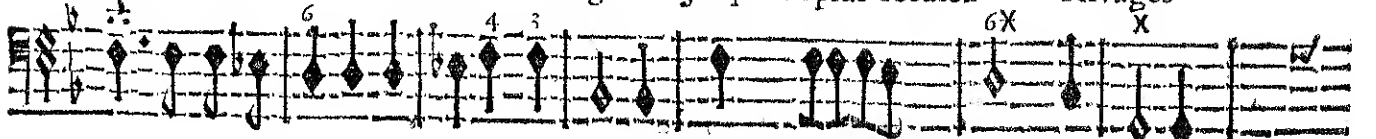
mir dans une Paix profonde Ses Ennemis vaincus cent & cent fois. fois. Son



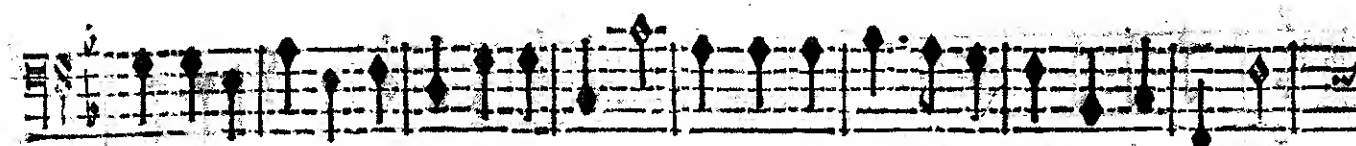
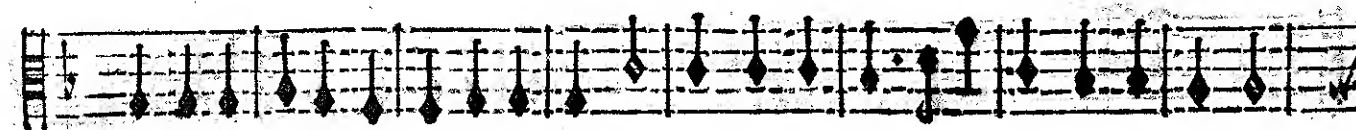
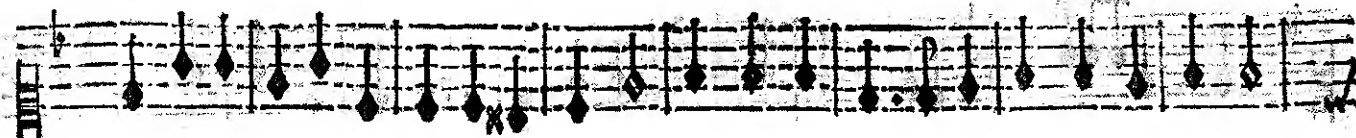
BASSE-CONTINUE.



Nom est reveré des Nations sauvages. Jusqu'aux plus reculez Rivages



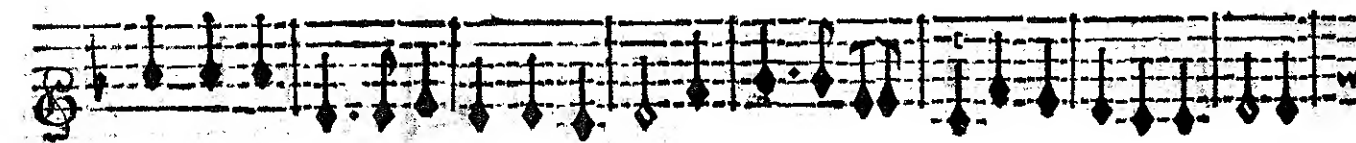
BASSE-CONTINUE.



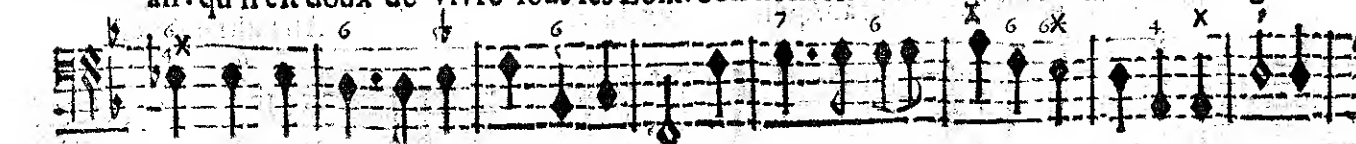
Tout retentit du bruit de ses Exploits; Ah! ah! qu'il est doux de vivre sous ses Loix. Ah!



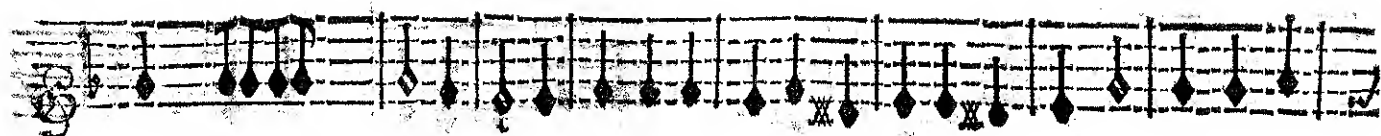
BASSE-CONTINUE.



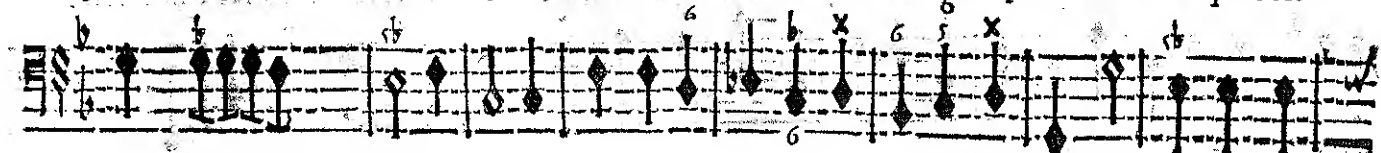
ah! qu'il est doux de vivre sous ses Loix. Son nom est reveré des Nations sauvages.



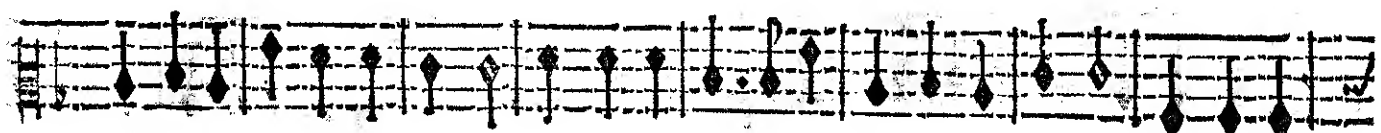
BASSE-CONTINUE.



Jusqu'aux plus reculez Rivages, Tout retentit du bruit de ses Exploits. Ah! ah! qu'il est



BASSE-CONTINUE.



doux de vivre sous ses Loix. Ah! ah! qu'il est doux de vivre sous ses Loix. Ah! ah! qu'il est



BASSE-CONTINUE.

doux de vivre sous ses Loix. Son Loix.

BASSE-CONTINUE.

Toutes les Basses reprennent le Chœur Son nom est reveré. page

SECOND AIR DES AMERIQUAINS.

gay.

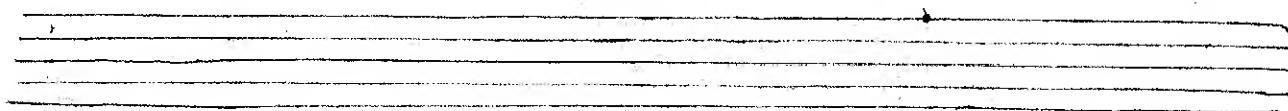
gay.

gay.

gay.

gay.

Five staves of musical notation for instruments. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some staves starting with a 'c' time signature.



CHOEUR DES AMERIQUAINS.

Five staves of musical notation for instruments. Each staff is preceded by the word "Instruments." written in a cursive script. The notation includes various note values and rests, with some staves starting with a '2' time signature.

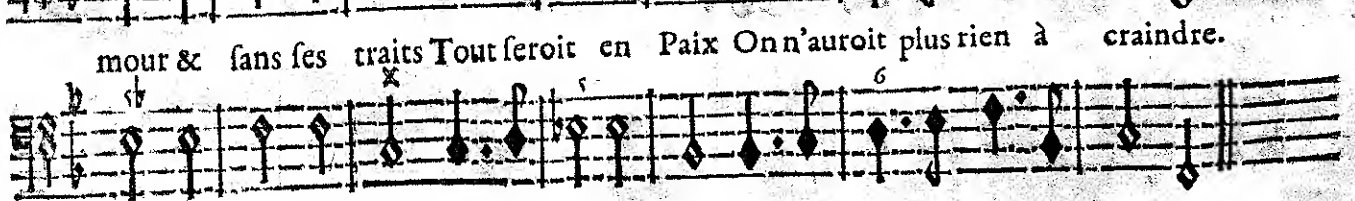
DANS ces lieux il faut que tout ressente Les douceurs d'une Paix si charmante.
 L'heureux sort qu'un doux repos prepare, Doit charmer le cœur le plus barbare.

A staff of musical notation for the basso continuo. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some staves starting with a '2' time signature.

BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



PRELUDE.
BASSE-CONTINUE.

LICIDAS, ALCIPE, AMARYLLIS.

PRELUDE.

Musical score for the Prelude, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

LICIDAS.

Musical score for LICIDAS, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

BASSE-CONTINUE.

Musical score for Basse-Continue, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

Musical score for Basse-Continue, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

Musical score for Basse-Continue, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

Musical score for Basse-Continue, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

Musical score for Basse-Continue, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

Musical score for Basse-Continue, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

BASSE-CONTINUE.

Musical score for Basse-Continue, featuring a treble clef and a bass clef staff with various musical notations including notes, rests, and accidentals.

Paix qui dans ces Retraites

Etablissez vostre séjour: Ah! Ah! vos douceurs ne sôt pas faites

BASSE-CONTINUE.

Pour les Cœurs troublez par l'Amour! Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez

BASSE-CONTINUE.

B A L L E T



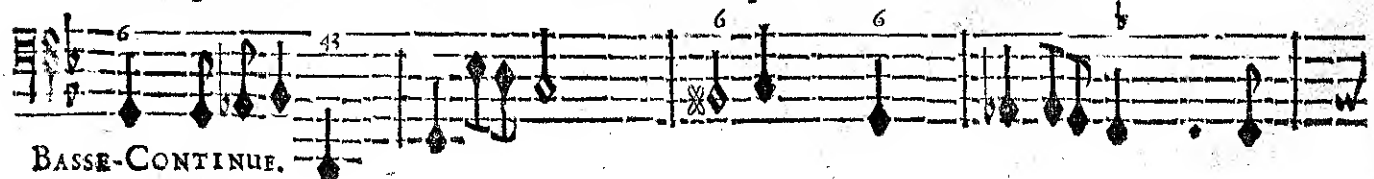
mour! Toute charmante que vous estes, Vous ne sçauriez calmer par vostre heureux retour



BASSE-CONTINUE.



Mes inquietudes se- cretes. Douce Paix qui dans ces Re- traites Establi-



BASSE-CONTINUE.

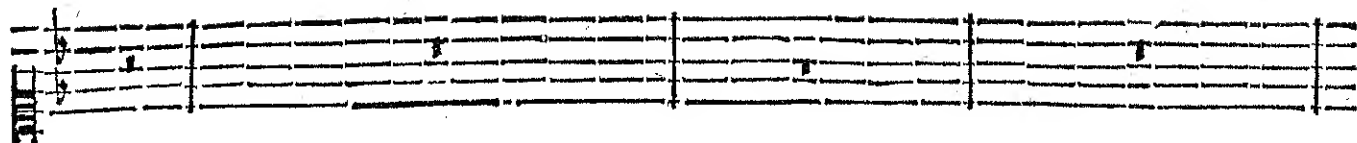
sez votre séjour, Ah! Ah! vos douceurs ne sont pas faites Pour les Cœurs troublés par l'A-

BASSE-CONTINUE.

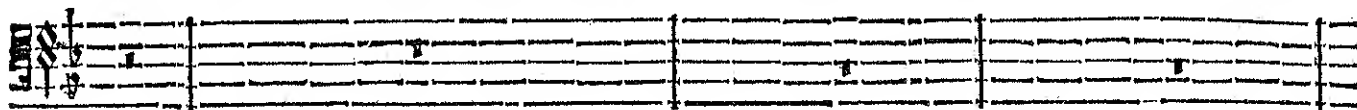
mour. Ah! vos douceurs ne sont pas faites Pour les Cœurs troublés par l'A- mour.

BASSE-CONTINUE.

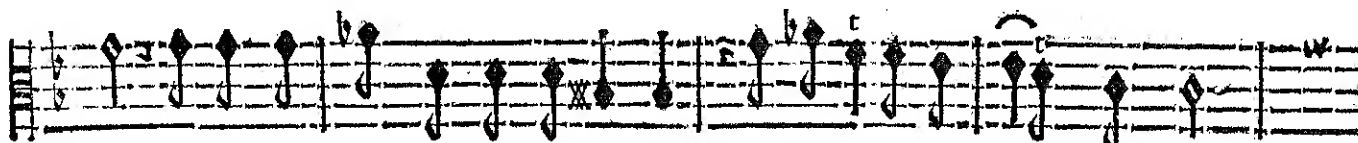
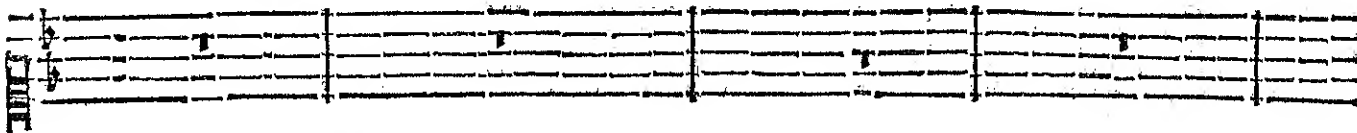
V ij



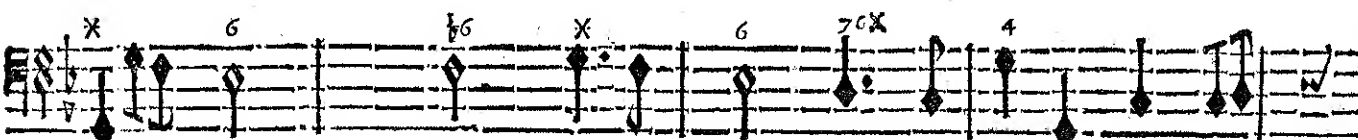
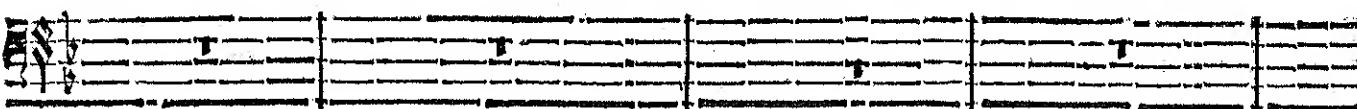
Te plaindras-tu toujours de l'amour tendre Qui me contraint de te suivre en tous



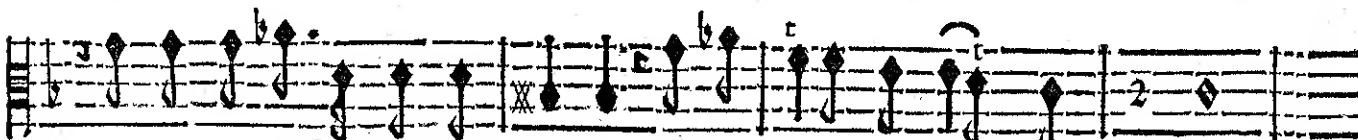
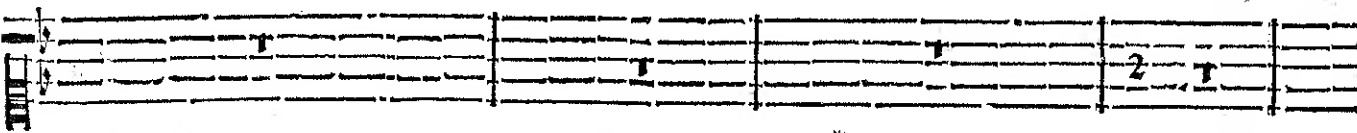
BASSE-CONTINUE.



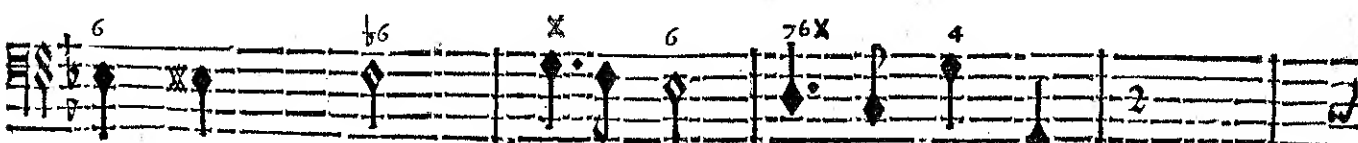
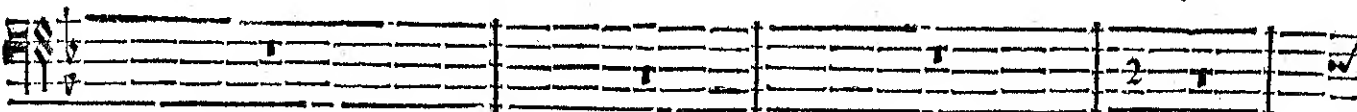
lieux? Est-ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



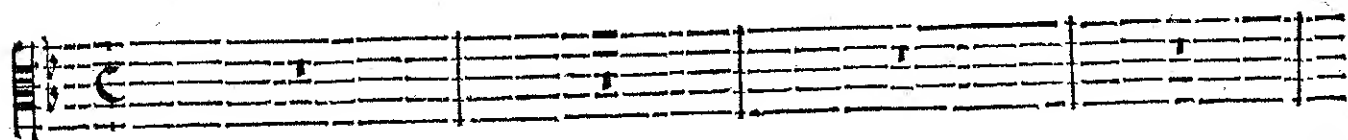
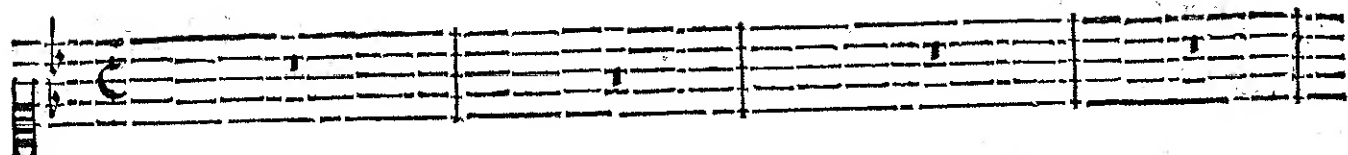
BASSE-CONTINUE.



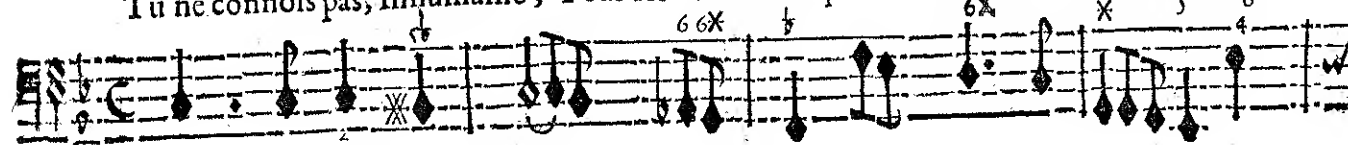
Est-ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



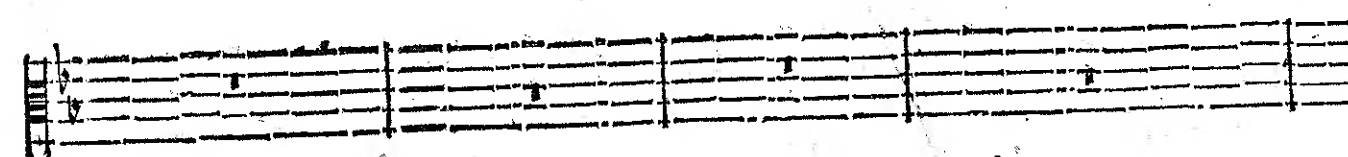
BASSE-CONTINUE.



Tu ne connois pas, Inhumaine, Tous les Amants que tu tiens enchaînez : Ce ne sont



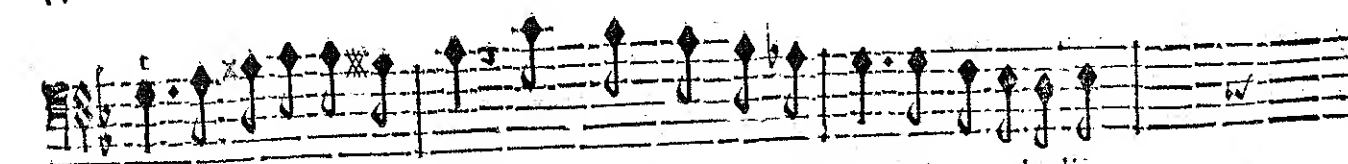
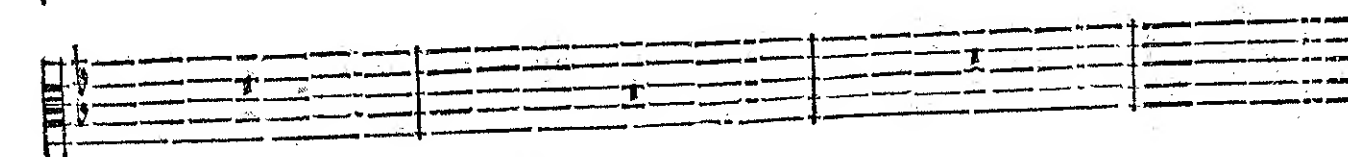
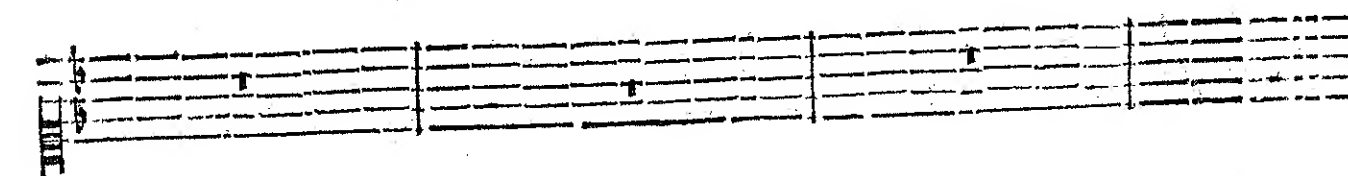
BASSE-CONTINUE.



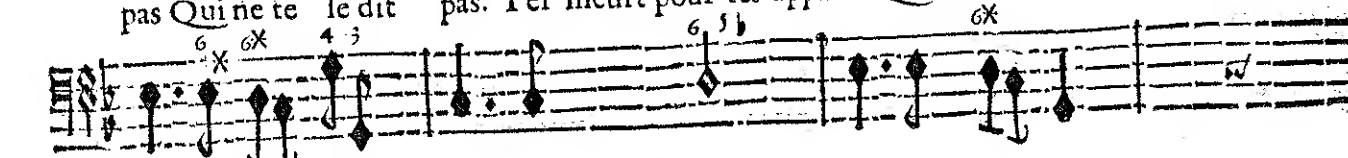
pas les plus infortunez Qui t'osent parler de leur peine. Tel meurt pour tes ap-



BASSE-CONTINUE.



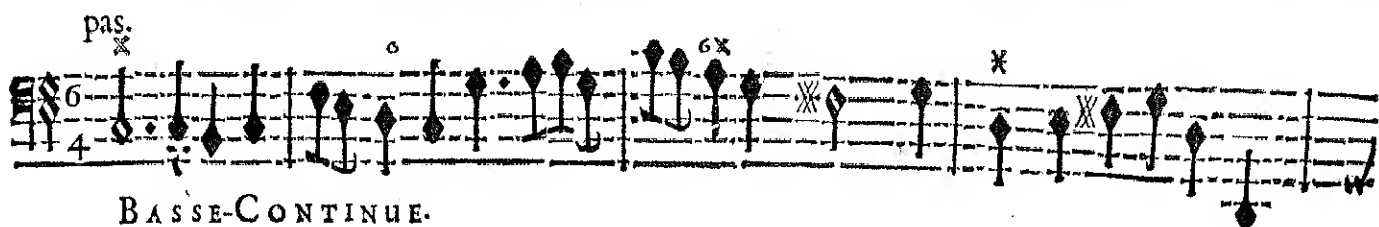
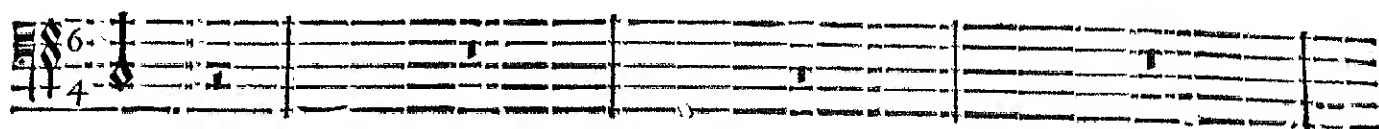
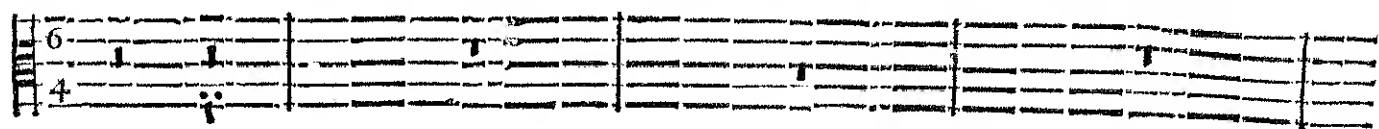
pas Qui ne te le dit pas. Tel meurt pour tes appas Qui ne te le dit



BASSE-CONTINUE.



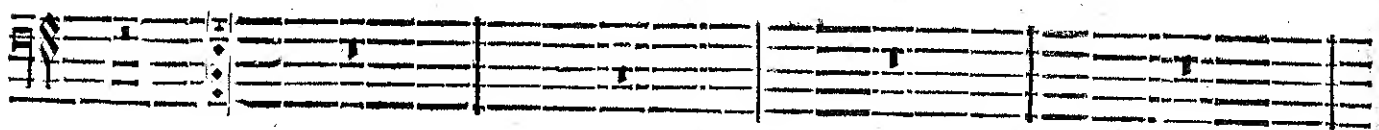
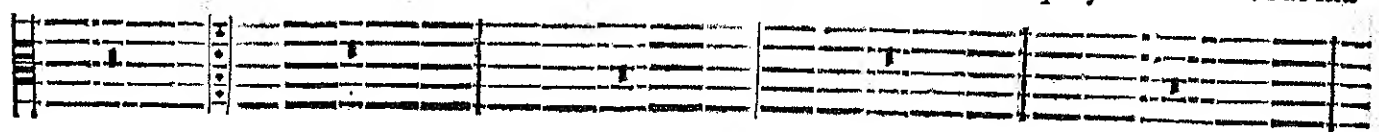
Delivrez-vous d'une chaî- ne Qui ne peut vous causer que d'eternels tour-



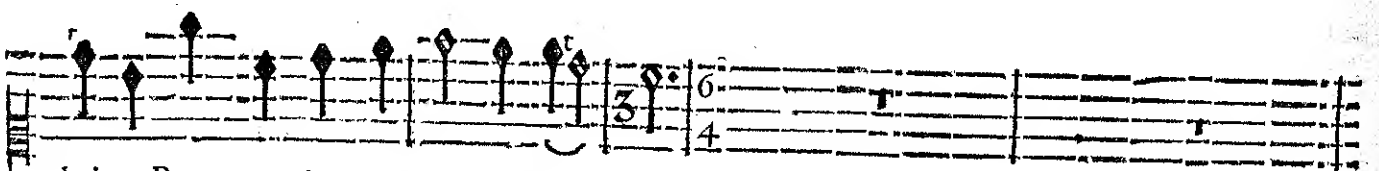
BASSE-CONTINUE.



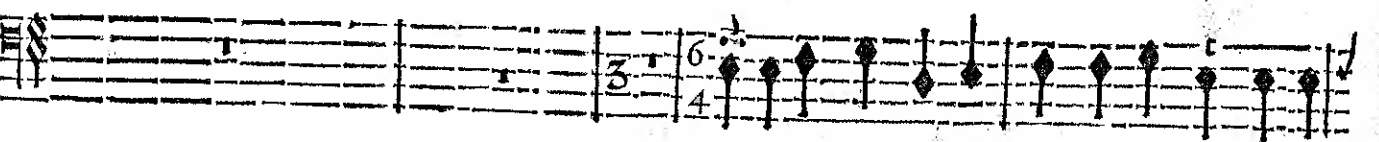
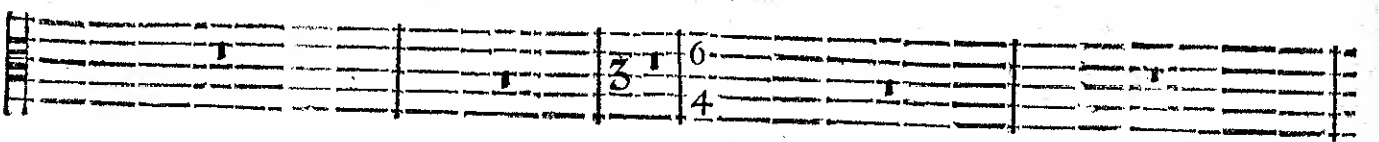
ments. ments. Je vous ay dit cent fois que je hay les Amants, Pourquoi cherchez-vous ma



BASSE-CONTINUE.



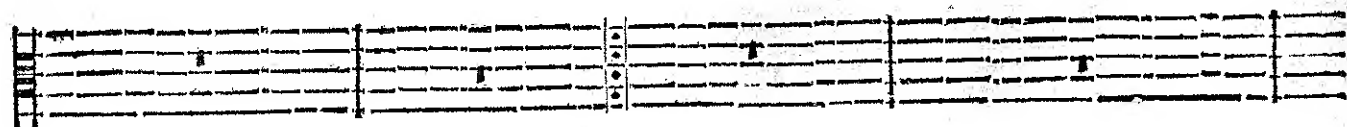
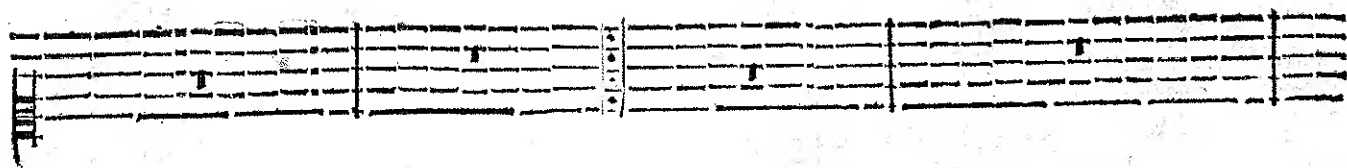
haine? Pourquoi cherchez-vous ma hai- ne?



Si les Bergers que tu rends amoureux Sont cer-

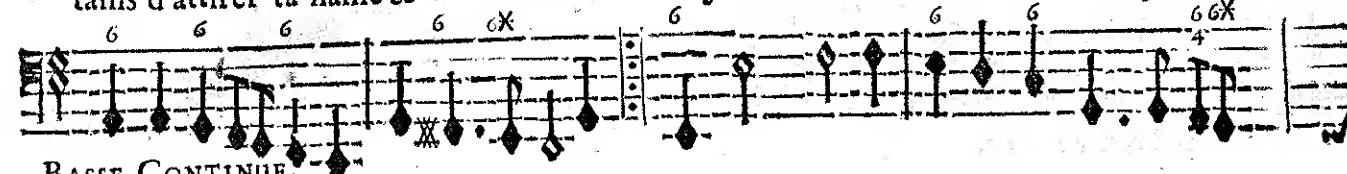


BASSE-CONTINUE.

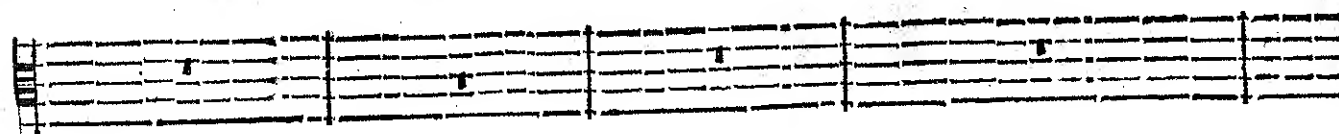
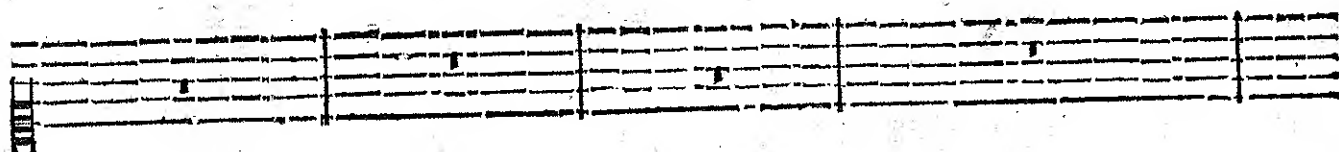


tains d'attirer ta haine & ta colere :

Je suis seur d'estre malheureux , Je ne pour-



BASSE-CONTINUE.



rois jamais cesser de te déplaire.

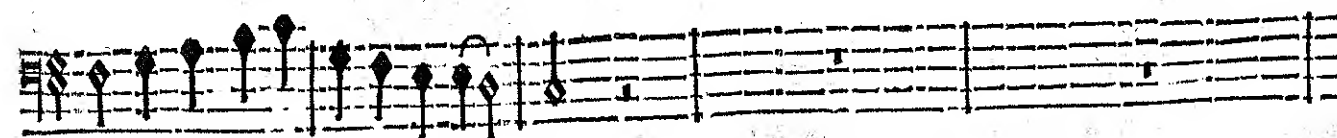
Je suis seur d'estre malheureux , Je ne pour-



BASSE-CONTINUE.



Rien ne m'engagera sous l'amoureuse loy. Combien d'A-



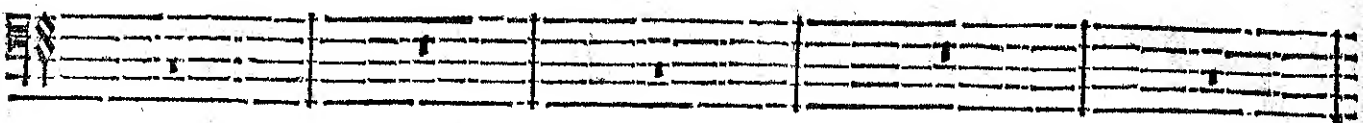
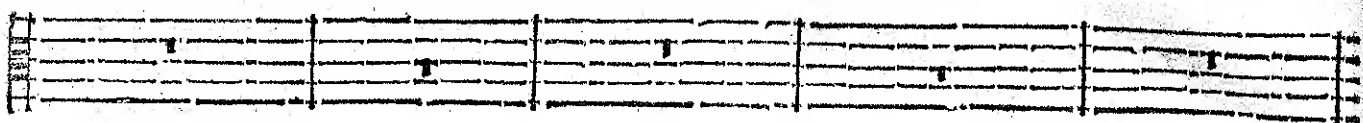
rois jamais cesser de te déplai- re.



BASSE-CONTINUE.



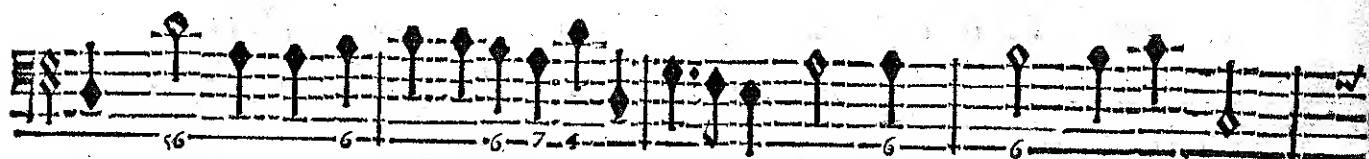
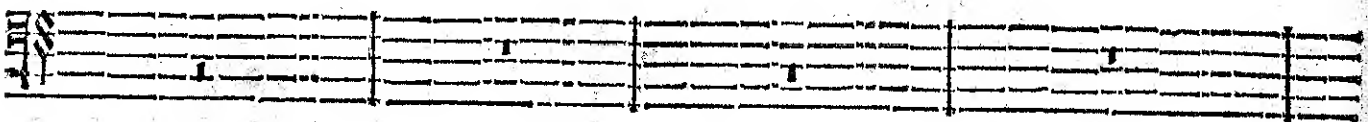
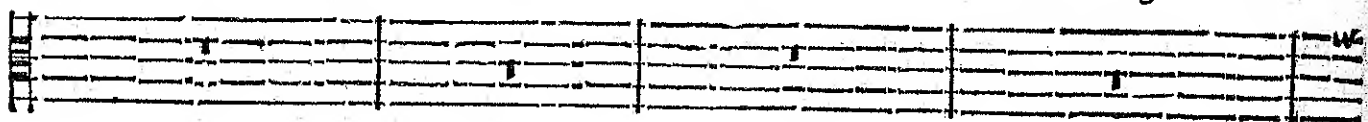
mants manqué de foy, Et n'en font pas de grâds scrupules, On s'expose en aimât à de mortels dan-



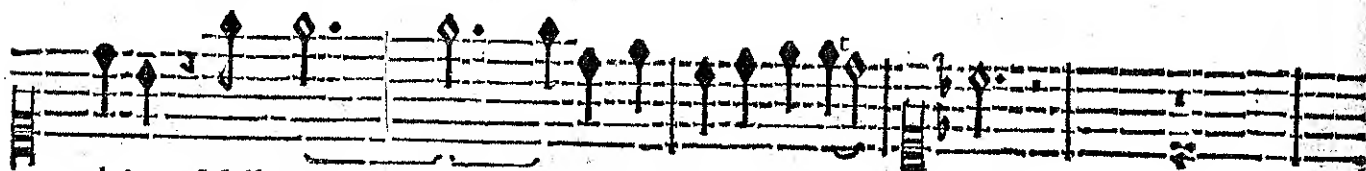
BASSE-CONTINUE.



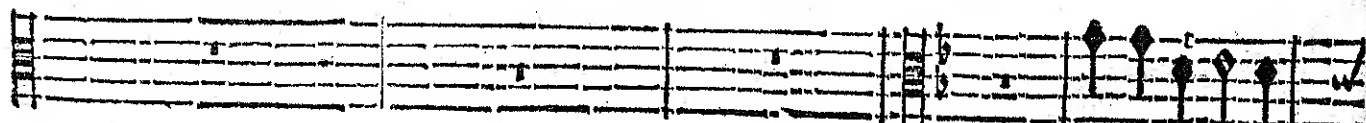
gers. On ne trouve que trop d'infidelles Bergers; Malheur, Malheur, aux Bergeres cre-



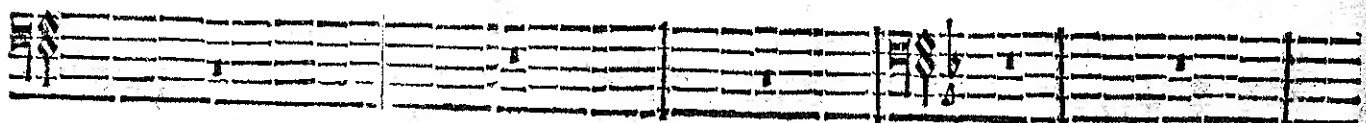
BASSE-CONTINUE.



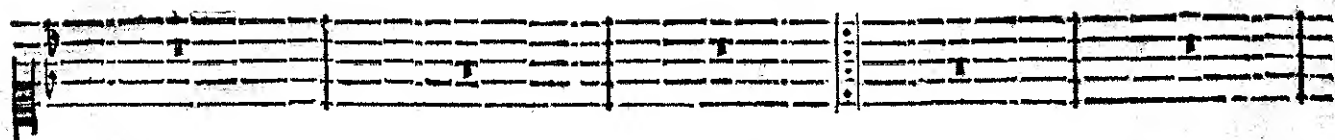
dules. Malheur, aux Bergeres credu- les.



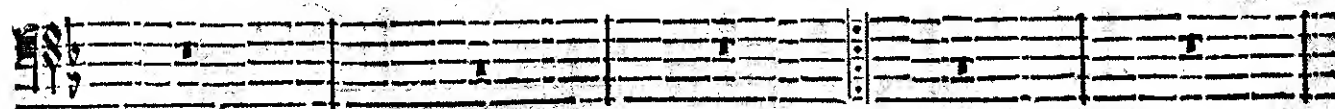
Devien sensible à



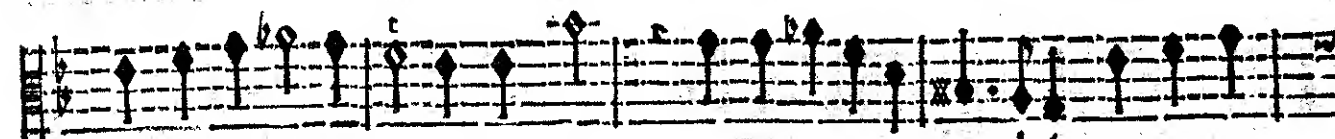
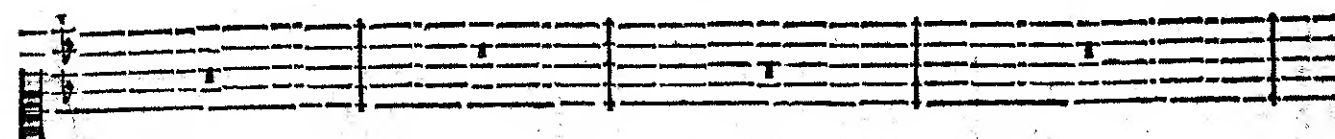
BASSE-CONTINUE.



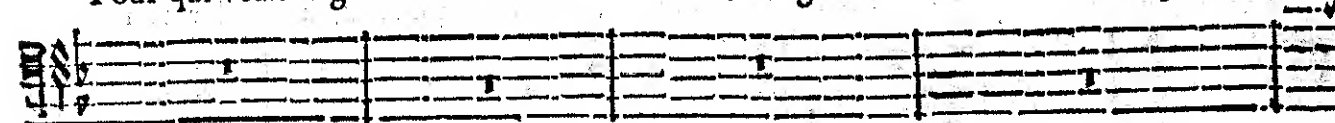
ma langueur Je t'aimeray d'une amour éternelle. Ah! Ah! Ber- gere cruelle,



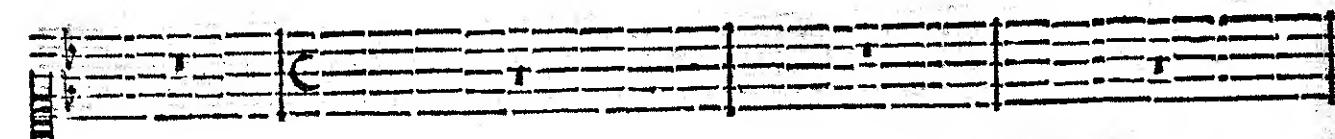
BASSE-CONTINUE.



Pour qui veux-tu garder ton cœur? Ah! ah! Bergere cruelle, Pour qui veux-



BASSE-CONTINUE.



tu garder ton cœur? Choisis l'Amant le plus fidelle, C'est moy, C'est moy, C'est moy qui doy flé-



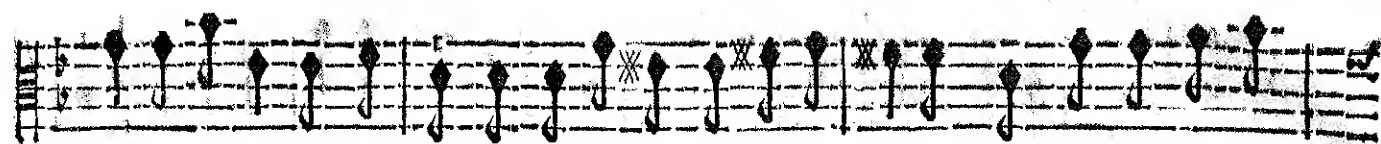
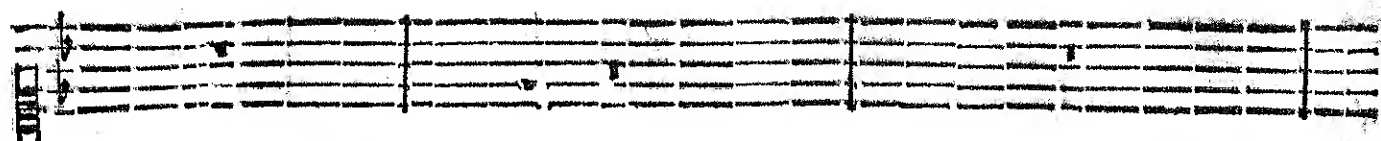
Choisis l'Amant le plus fidelle, C'est moy, C'est moy, ij. qui doy flé-



BASSE-CONTINUE.

AMITRO-4441

X



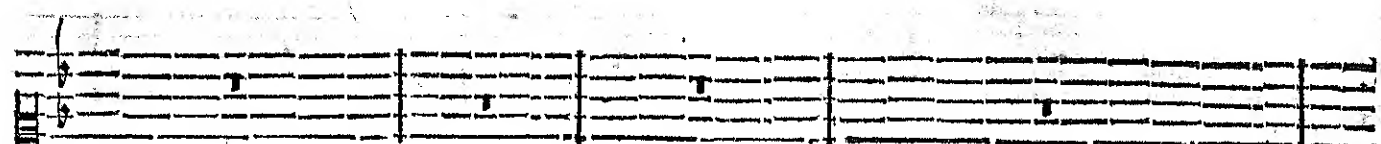
chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy flé-



chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy flé-



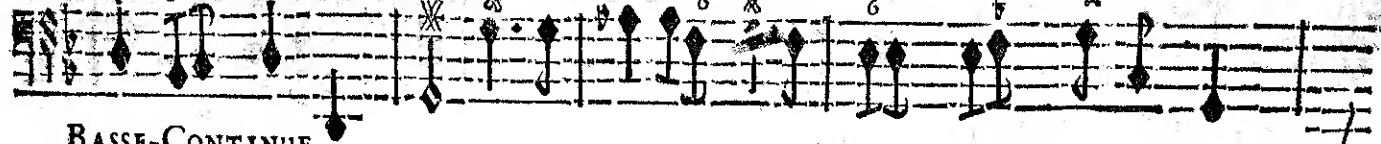
BASSE-CONTINUE.



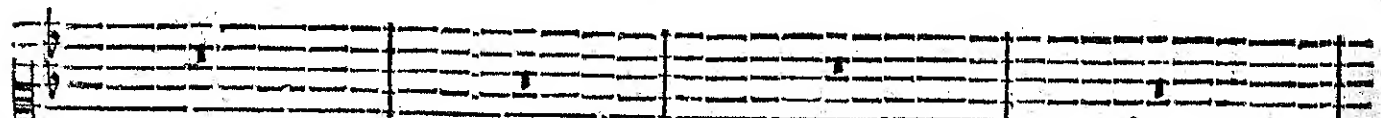
chir ta barbare rigueur. Ah! Ber- gere cruelle, Pour qui veux-tu garder ton



chir ta barbare rigueur. Ah! Ber- gere cruelle, Pour qui veux-tu gardert on



BASSE-CONTINUE.



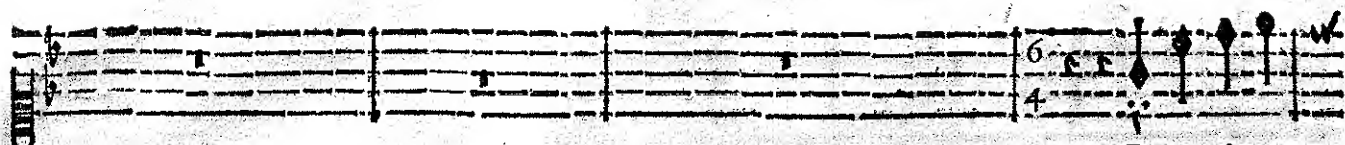
cœur? Ah! Bergere cruelle, Pour qui, Pour qui veux-tu garder ton cœur? Pour qui veux-tu gar-



cœur? Pour qui, Pour qui veux-tu garder ton cœur? Ah! Bergere cruelle, Pour qui veux-tu gar-



BASSE-CONTINUE.



Je garde mon



der ton cœur? Ah! Bergere cruelle, Pour qui veux-tu garder ton cœur?



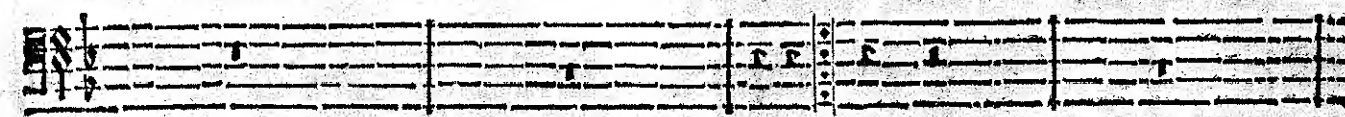
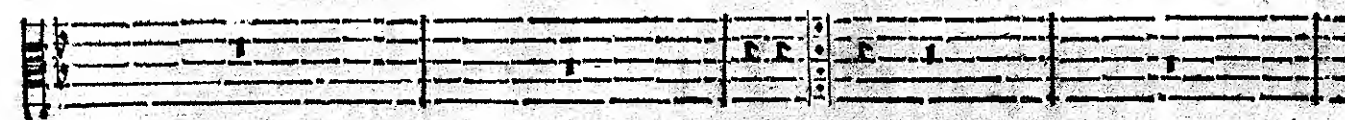
der ton cœur? Ah! Bergere cruelle, Pour qui veux-tu garder ton cœur?



BASSE-CONTINUE.



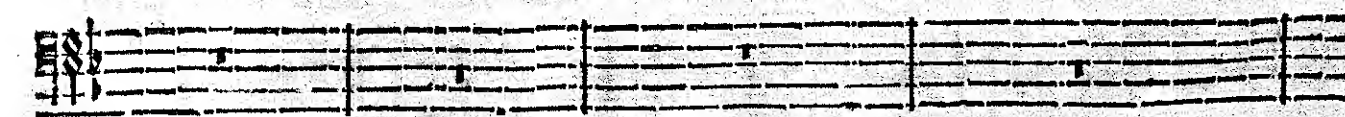
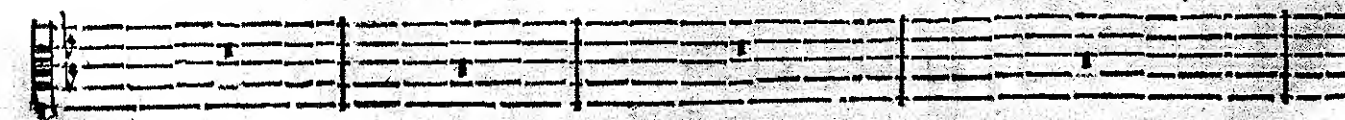
cœur pour moy-mesme, Il ne sera point agit-té. Quel bien vaut la douceur extrême



BASSE-CONTINUE.

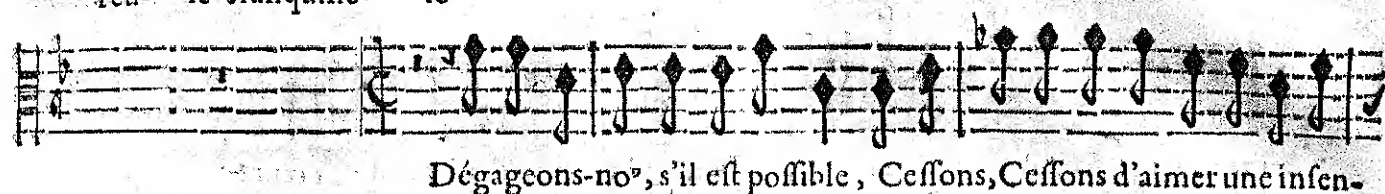
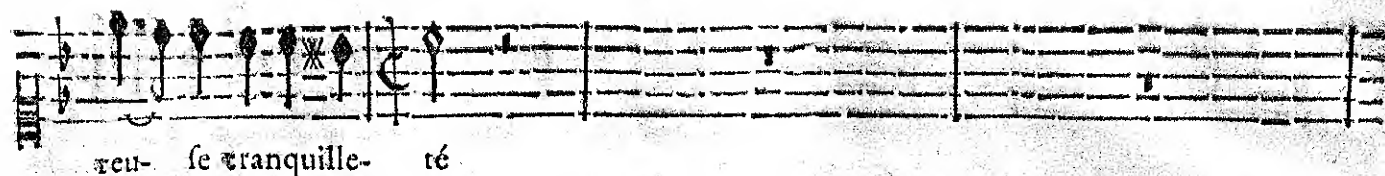


D'une heureuse tranquillité? Quel bien vaut la douceur extrême D'une heu-

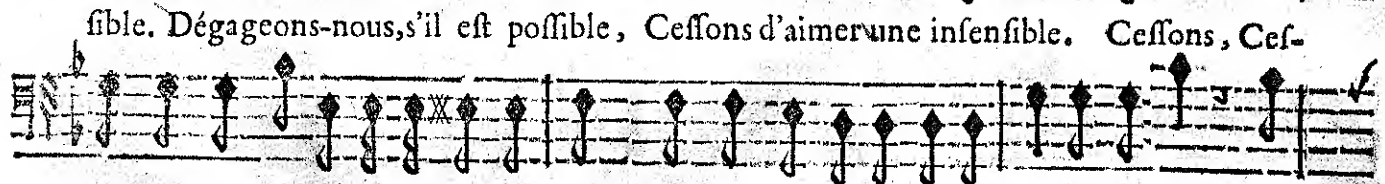
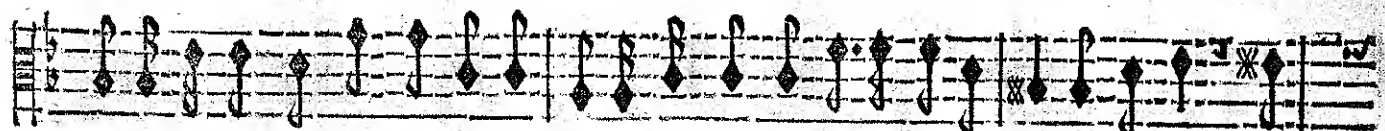
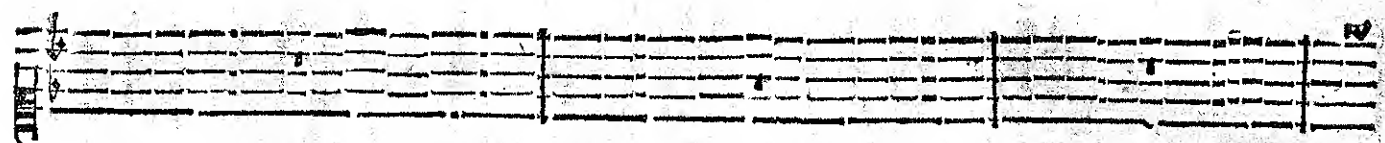


BASSE-CONTINUE.

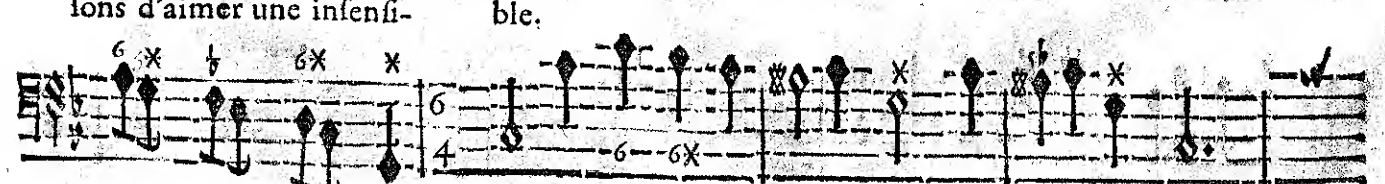
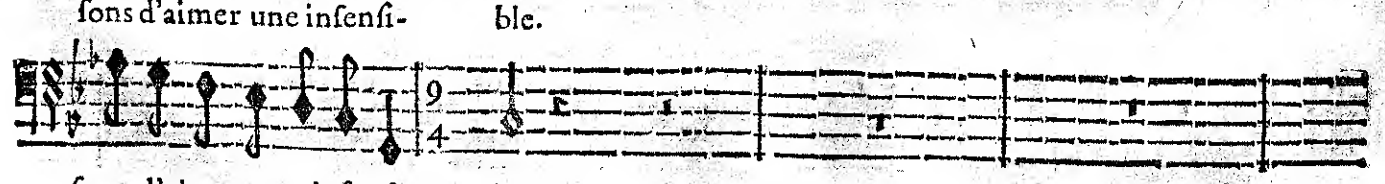
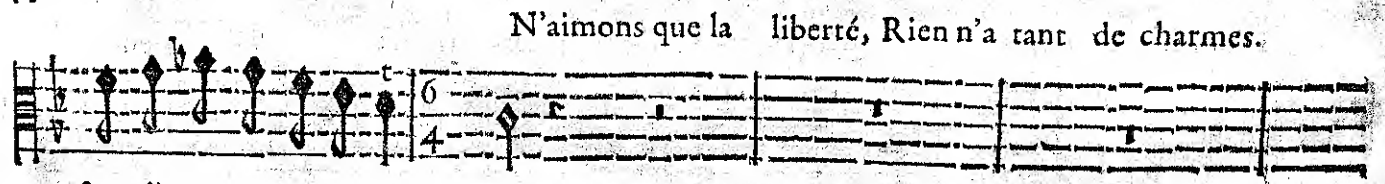
X II



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



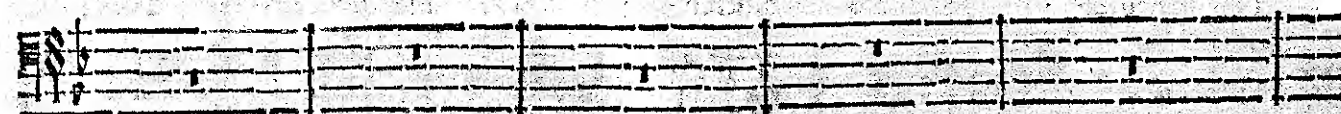
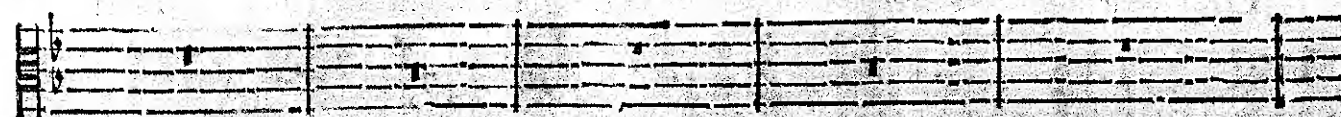
N'aimons que la liberté, Rien n'a tant de char- mes. L'Amour couste trop de



BASSE-CONTINUE.



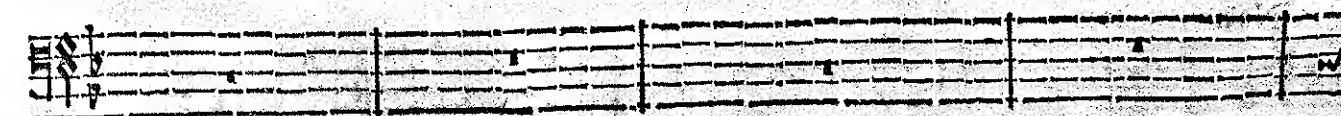
larmes, Sa plus douce felicité N'est jamais exempte d'allarmes. N'aimons que la



BASSE-CONTINUE.



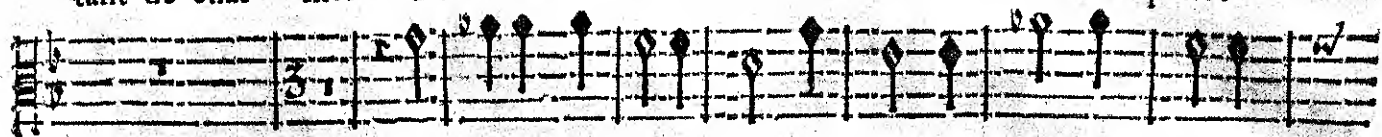
liberté, Rien n'a tant de charmes. N'aimons que la liberté, Rien n'a



BASSE-CONTINUE.



tant de charmes. O! o bien-heureuse Paix! Rendez mon cœur tranquille;



O! o bien-heureuse Paix! Rendez mon cœur tranquille,



O! o bien-heureuse Paix! Rendez mon cœur tranquille,



BASSE-CONTINUE.



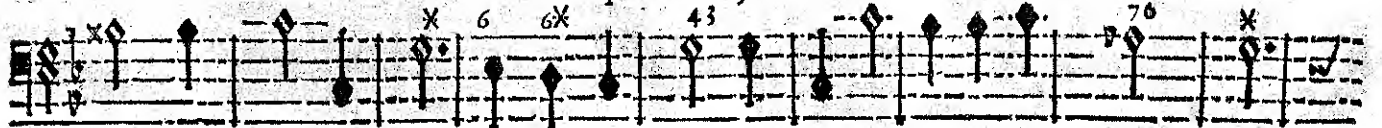
O bien heureuse Paix! O! O! O bien heureuse Paix!



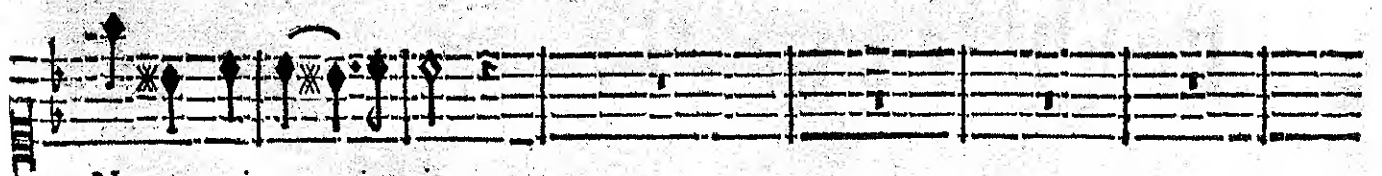
O bien heureuse Paix! Ne nous quittez jamais. O! bien heureuse Paix!



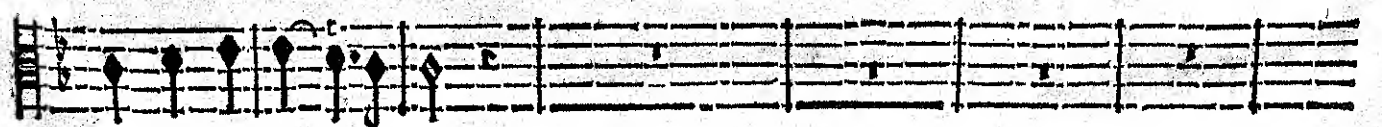
O bien heureuse Paix! Ne nous quittez jamais! O! O bien heureuse Paix!



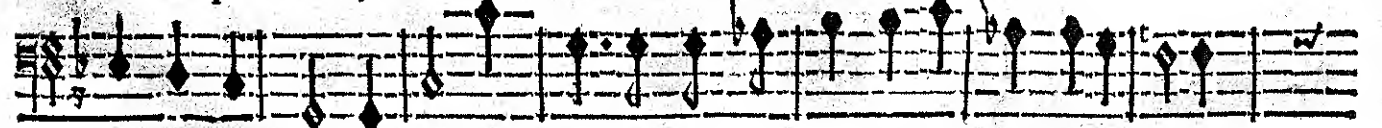
BASSE-CONTINUE.



Ne nous quittez jamais.



Ne nous quittez jamais.



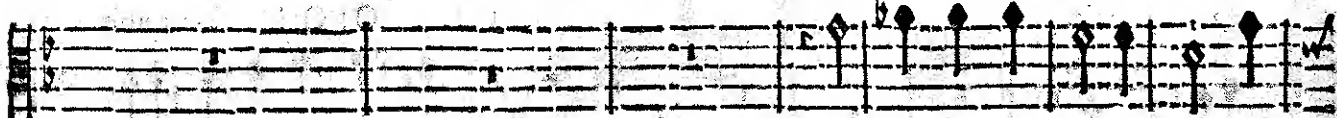
Ne nous quittez jamais. Sans vous le plus grand bien est un bien inutile,



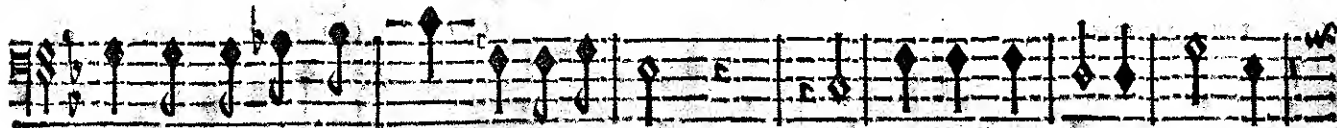
BASSE-CONTINUE.



O! o bien heureuse Paix! Ren-



O! o bien heureuse Paix! Ren-



Tous les Plaisirs sans vous sont imparfaits.

O! o bien heureuse Paix! Ren-



BASSE-CONTINUE.



dez mon cœur tranquille; O bien heureuse Paix!

O! O! o bien heu-



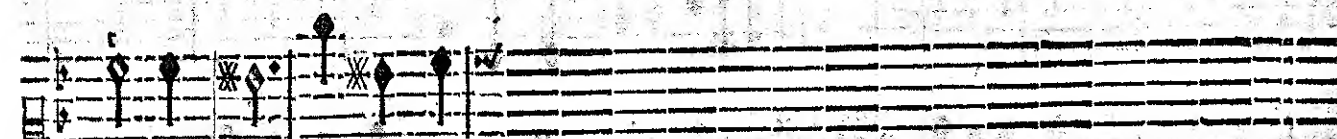
dez mon cœur tranquille; O bien heureuse Paix! Ne nous quittez jamais. O! bien heu-



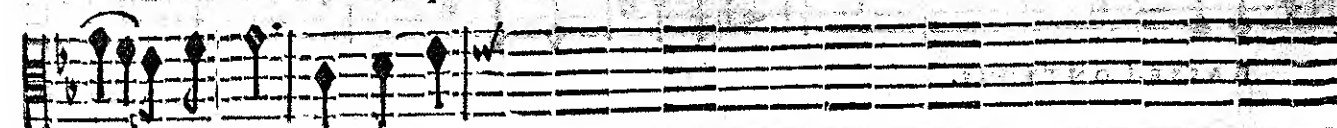
dez mon cœur tranquille; O bien heureuse Paix! Ne nous quittez jamais. O! o bien heu-



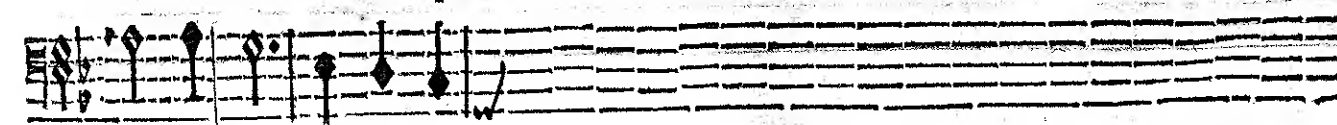
BASSE-CONTINUE.



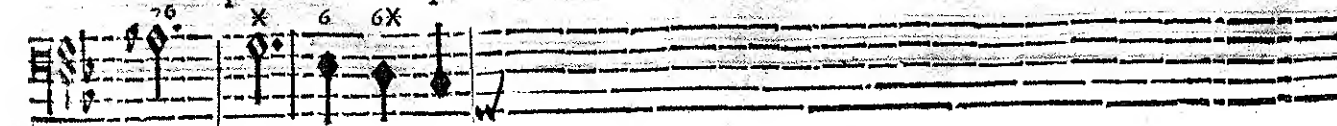
reuse Paix! Ne nous quit-



reu- se Paix! Ne nous quit-



reuse paix! Ne nous quit-



BASSE-CONTINUE.

BALLET
CHOEURS.

rez jamais. O! O! bien heureuse

rez jamais. O! O! bien heureuse

rez jamais. O! O! bien heureuse

rez jamais. O! O! bien heureuse

76 6 6x 45

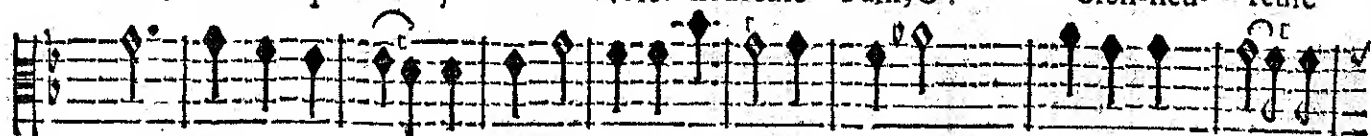
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

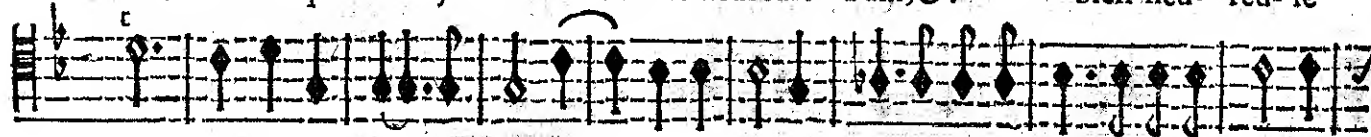
169



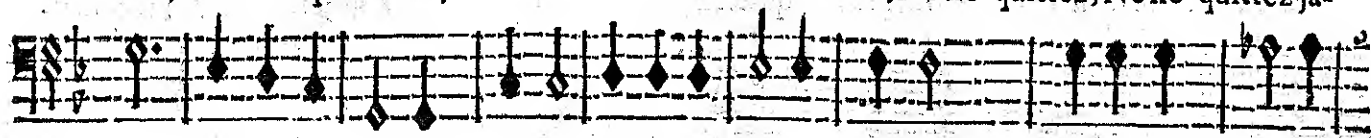
Paix, Ne nous quittez jamais. O/O/bien heureuse Paix, O! bien-heu- reuse



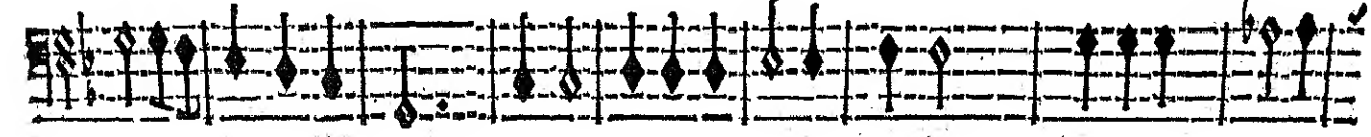
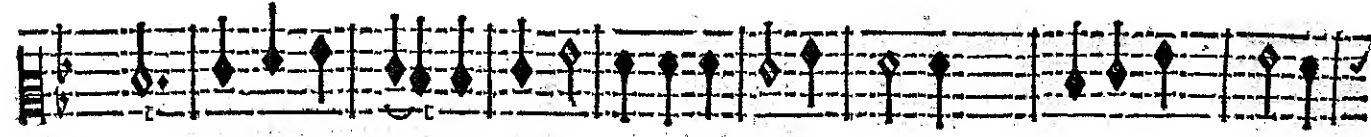
Paix, Ne nous quittez jamais. O! O/bien heureuse Paix, O! bien-heu- reuse



Paix, Ne nous quittez jamais. O! bien-heureuse Paix, Ne no^ quittez, Ne no^ quittez ja-



Paix, Ne nous quittez jamais. O/O/bien-heureuse Paix, O! O/bien-heu- reuse



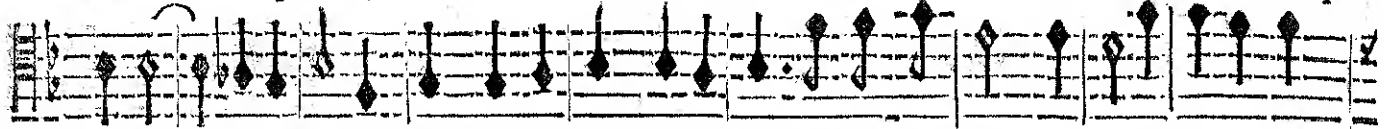
BASSE-CONTINUE.



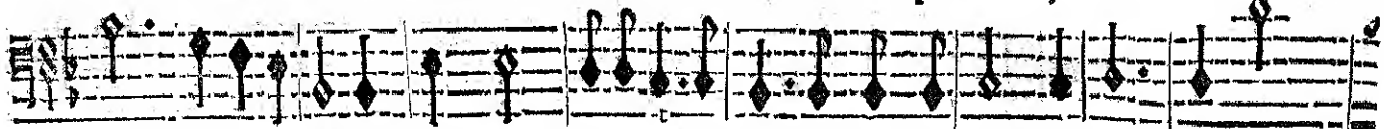
Paix, Ne no^o quittez jamais. Ne nous quittez jamais. O! bien-heureuse Paix, O!



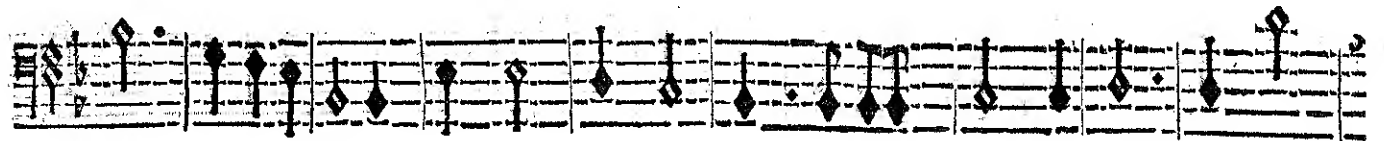
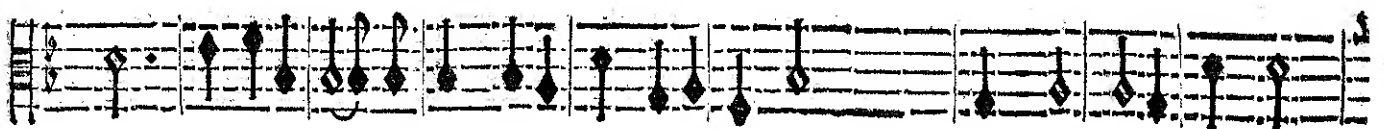
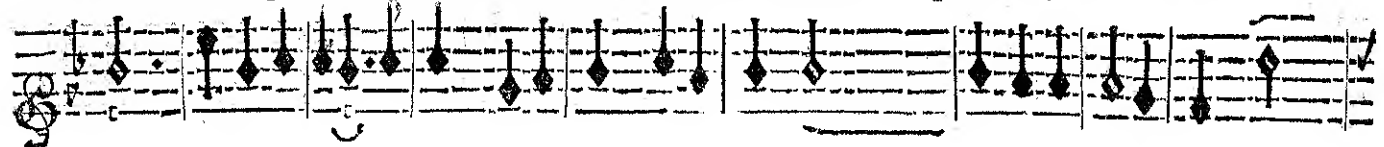
Paix, Ne no^o quittez jamais. O! bien-heureuse Paix, O! biē heureuse Paix, Ne no^o quit-



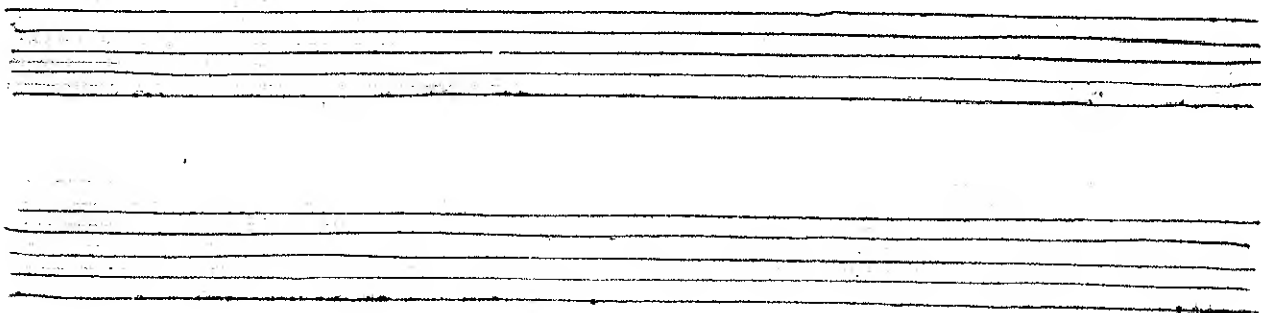
mais. O! bien-heureuse Paix, Ne no^o quittez jamais. Ne nous quittez jamais. O! bien-heu-



Paix, Ne no^o quittez jamais. O! bien-heureuse Paix, Ne nous quittez jamais. O!



BASSE-CONTINUE.

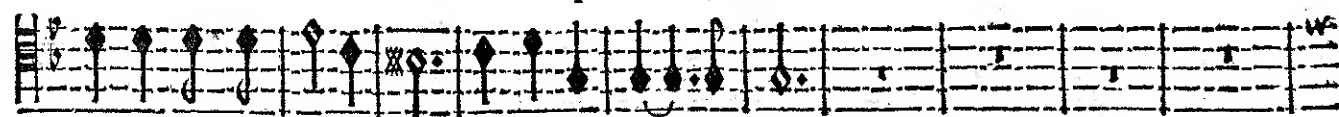




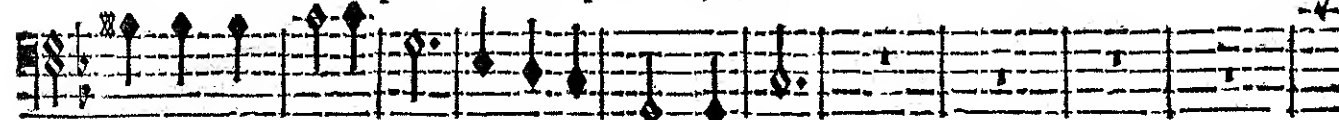
bien-heureuse Paix! Ne nous quittez jamais.



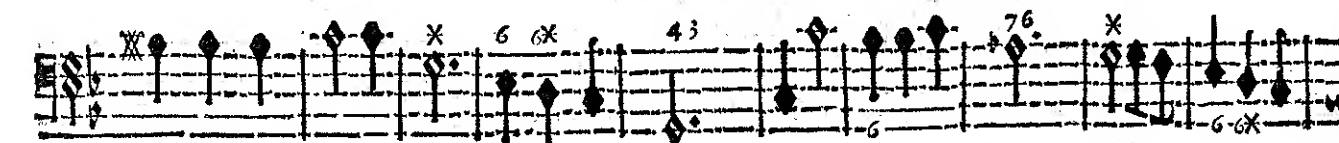
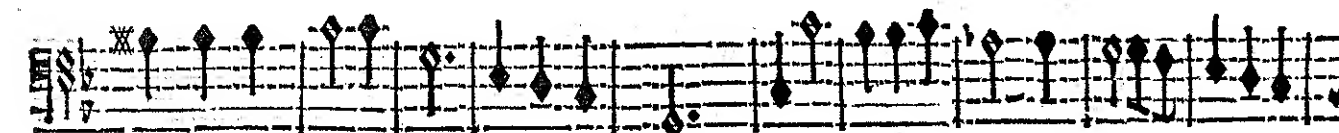
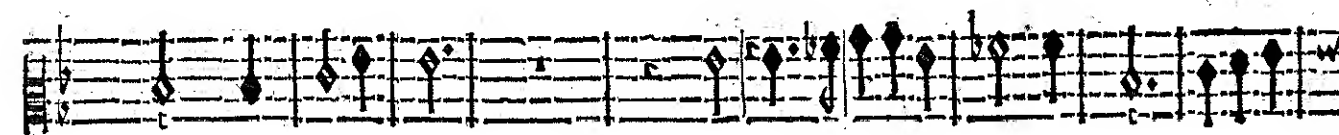
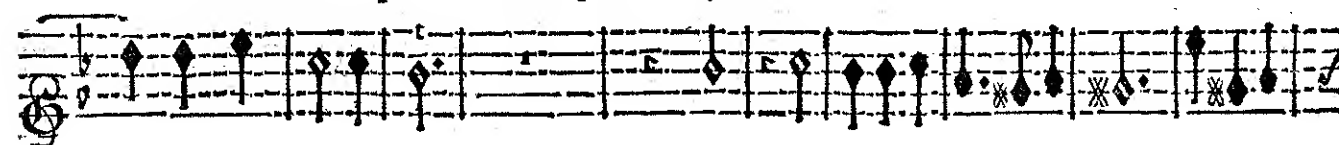
tez jamais. Ne nous quittez jamais.



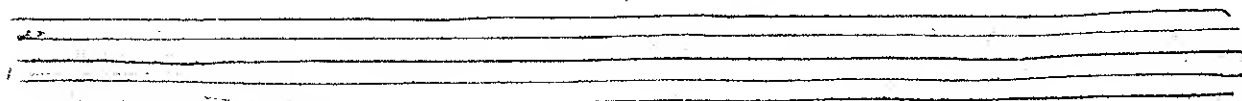
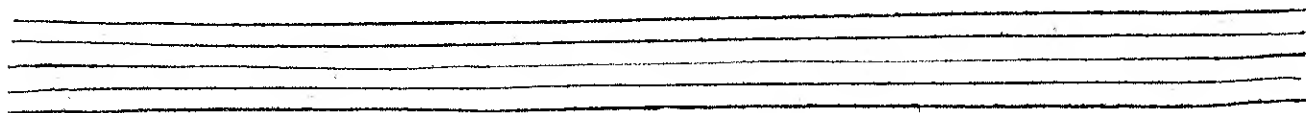
reuse, bienheu reuse paix! Ne nous quittez jamais.



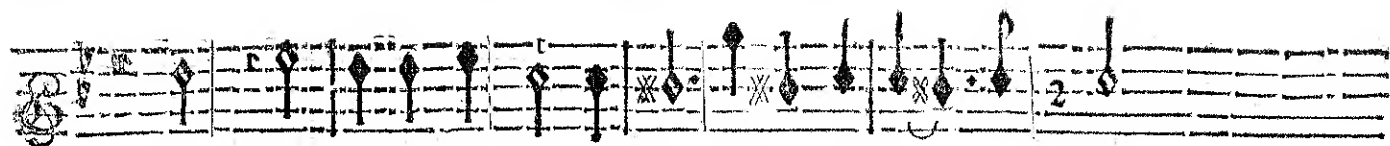
O bien-heureuse paix! Ne nous quittez jamais.



BASSE-CONTINUE.



BALLET



O! O! O bien heureuse Paix! Ne nous quittez ja- mais.



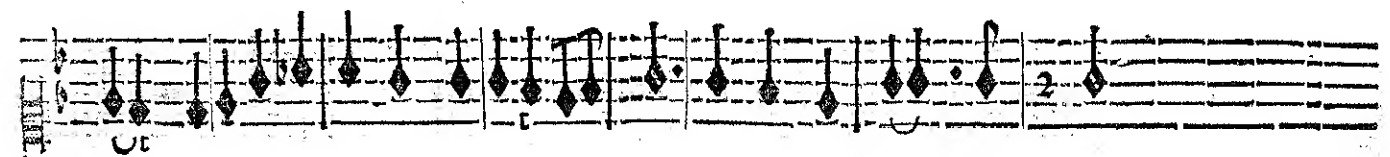
O! O! bien heureu- se Paix! Ne nous quittez ja- mais.



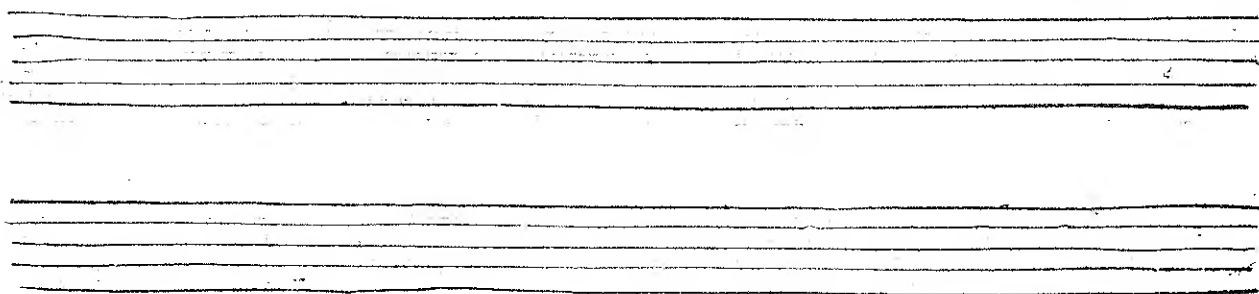
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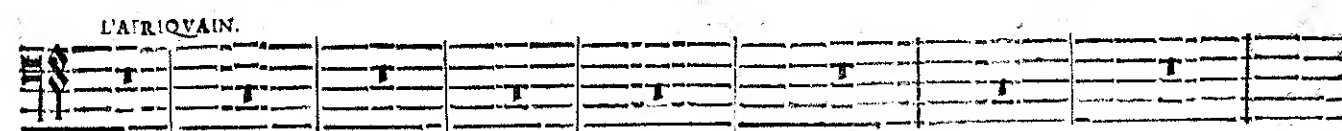
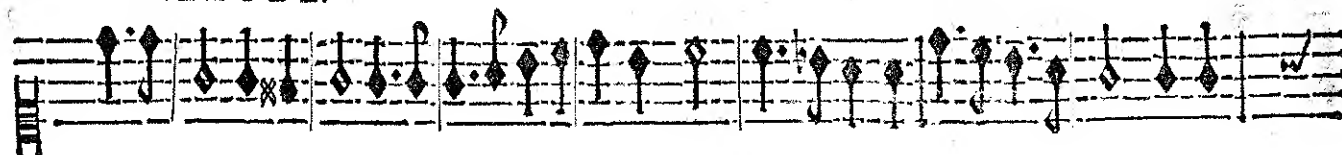
O! O bien heureuse Paix! Ne nous quittez ja- mais.



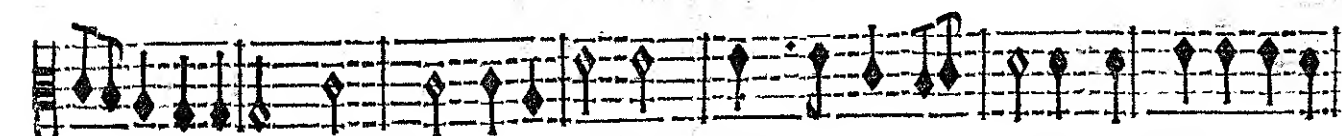
BASSE-CONTINUE.



V N A F R I Q V A I N.



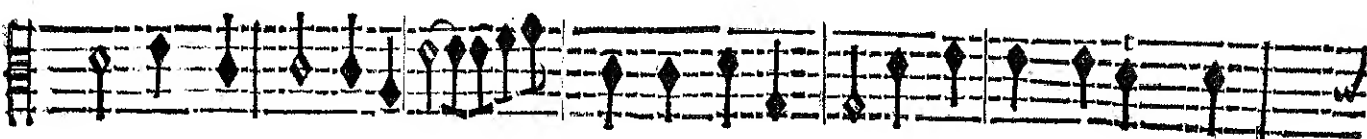
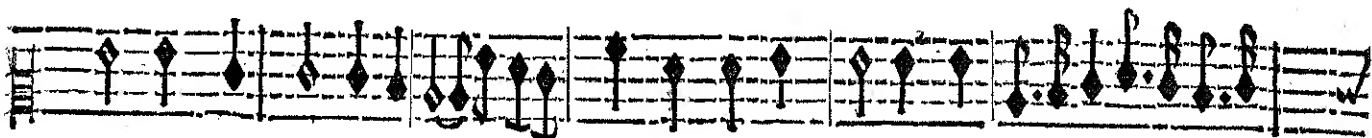
BASSE-CONTINUE.



Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



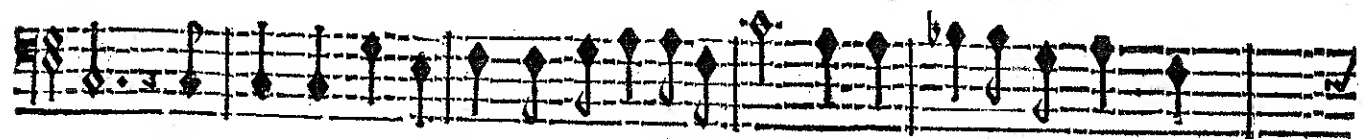
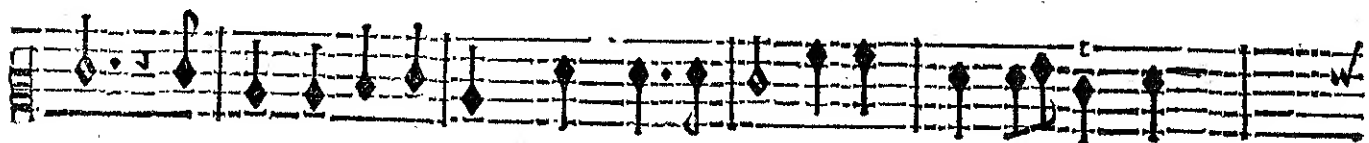
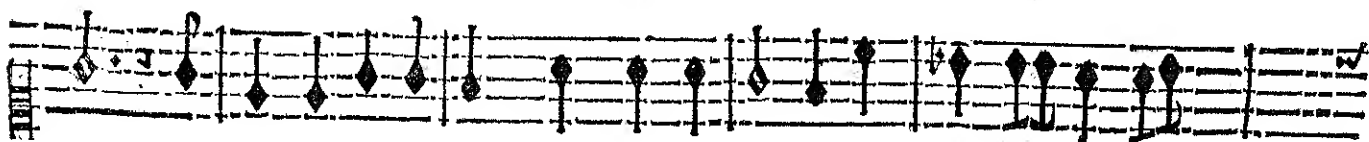
BASSE-CONTINUE.



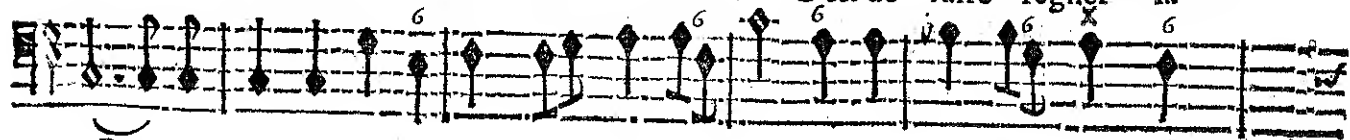
me! Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



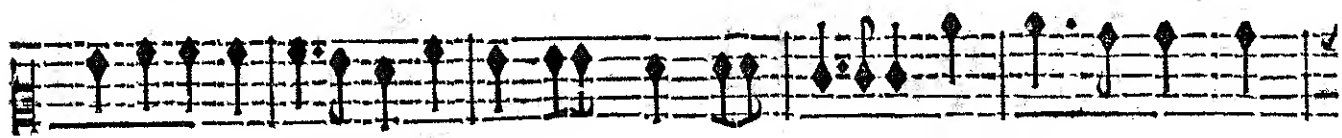
BASSE-CONTINUE.



me! Le plus ardent desir dont il est animé C'est de faire regner la



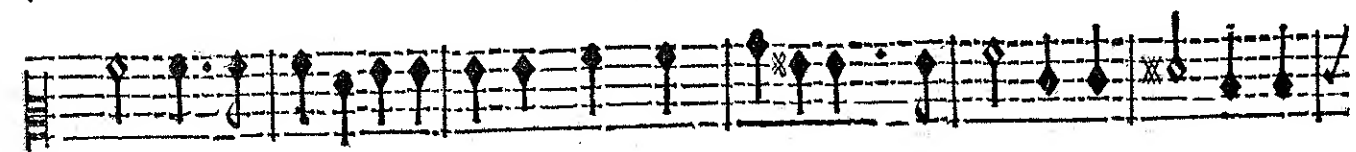
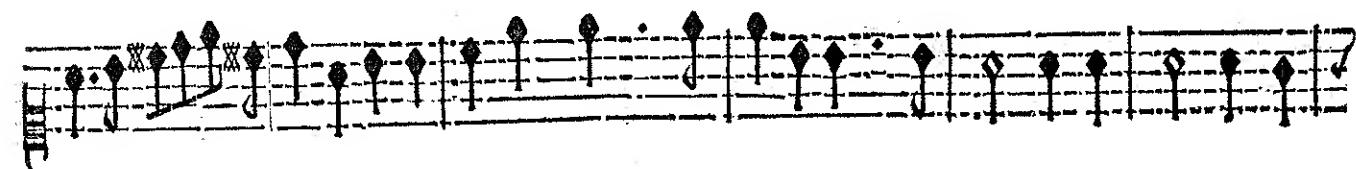
BASSE-CONTINUE.



Paix & l'Abondance. Quel Peuple n'est point allarmé Quand ce Heros fait tonner sa van.



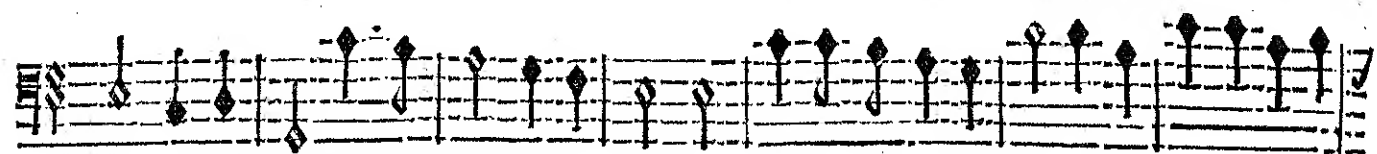
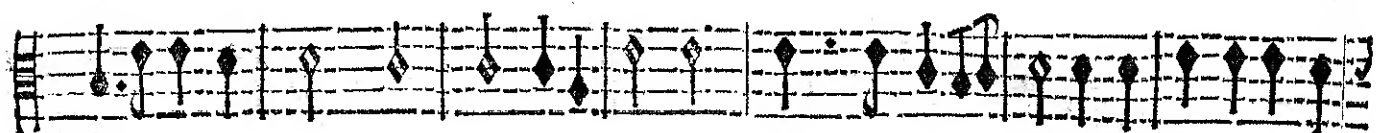
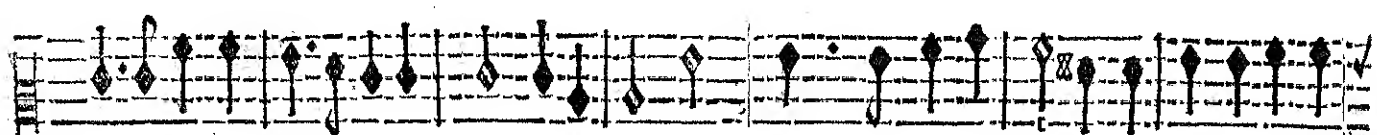
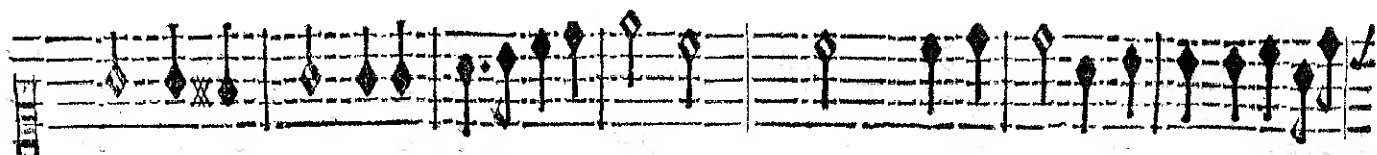
BASSE-CONTINUE.



geance: Malheur à qui s'expose à la Fou- dre qu'il lance. Qu'il est doux de voir quand il est



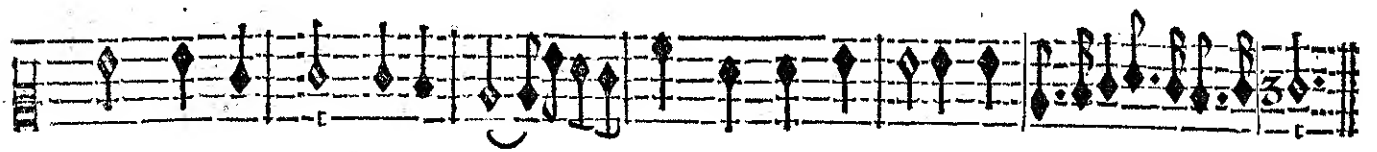
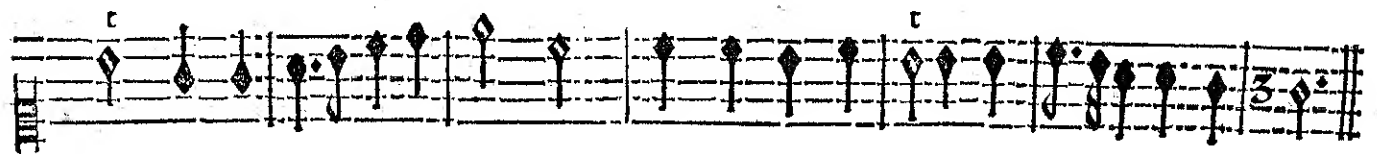
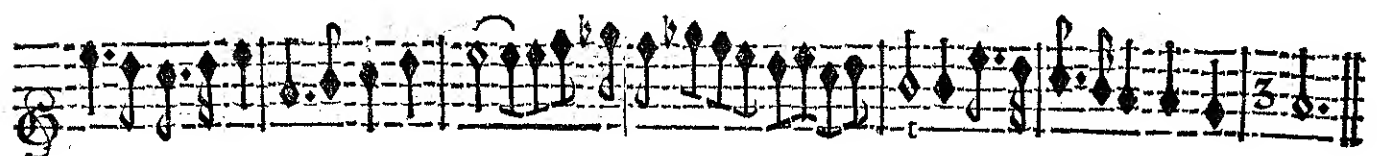
BASSE-CONTINUE.



est desarmé? Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



BASSE-CONTINUE.

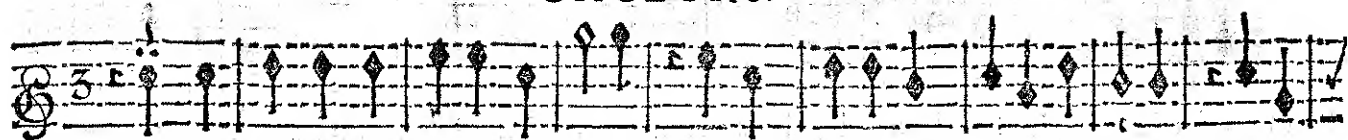


mé? Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom- mé!



BASSE-CONTINUE,

CHOEURS.



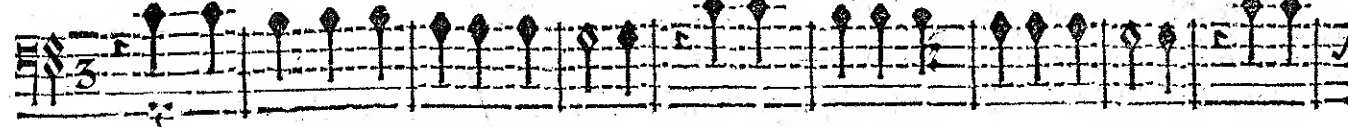
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



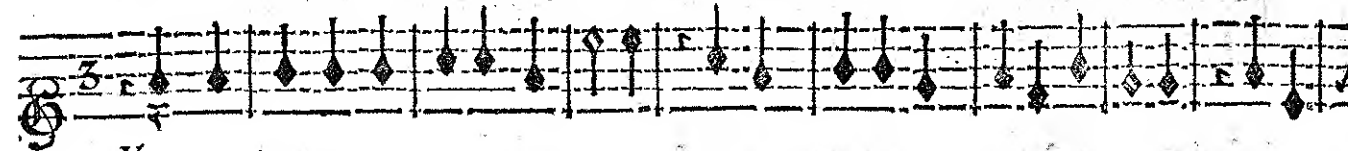
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



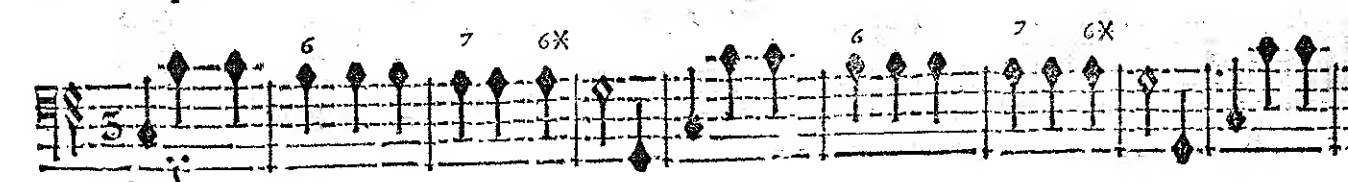
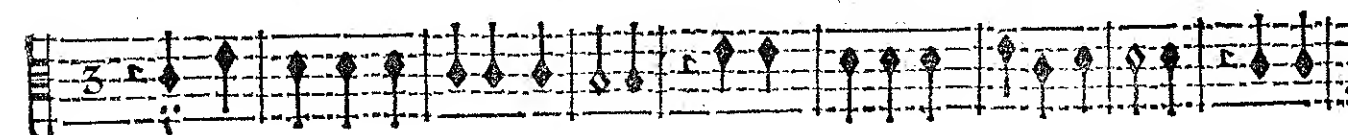
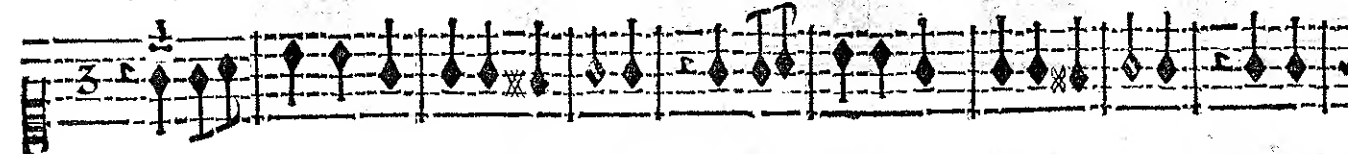
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



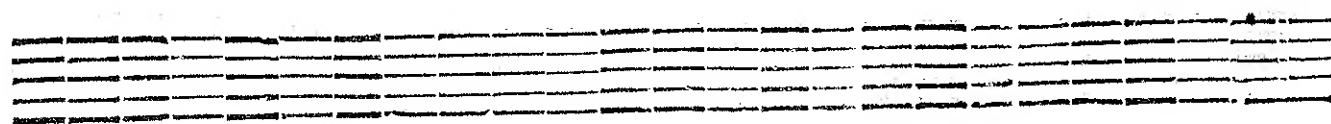
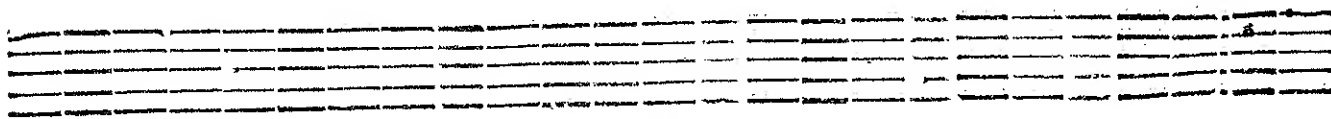
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-



VIOLONS.



BASSE-CONTINUE.





met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



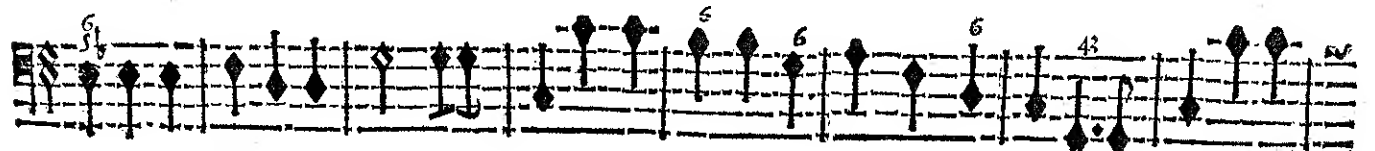
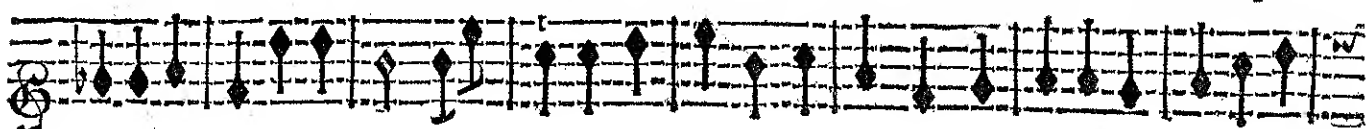
met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



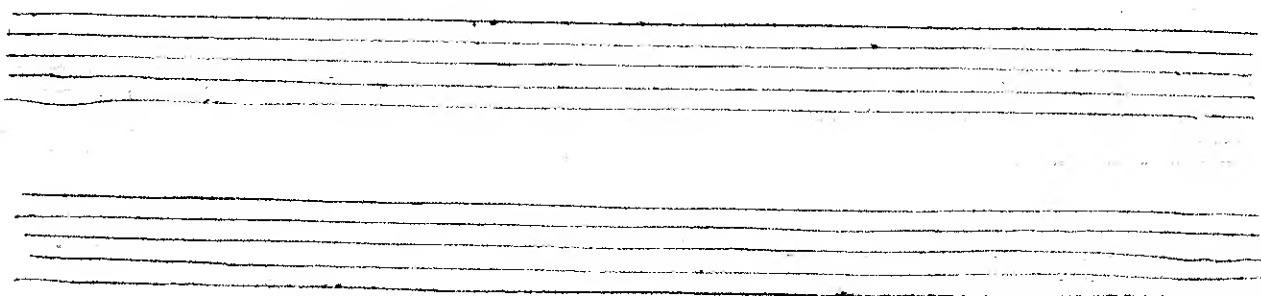
met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



BASSE-CONTINUE.

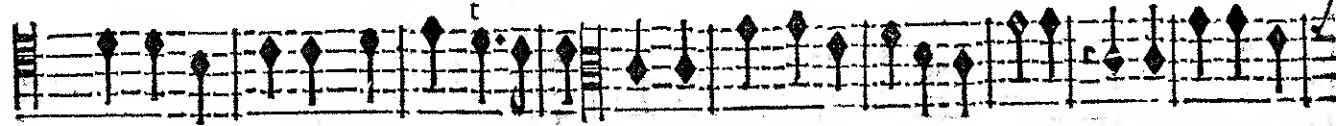




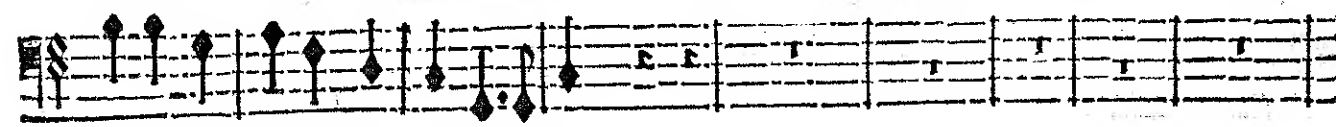
soin du bonheur de ceux qu'il a soumis. Que la Gloire à jamais le couronne: Jouissons du re-



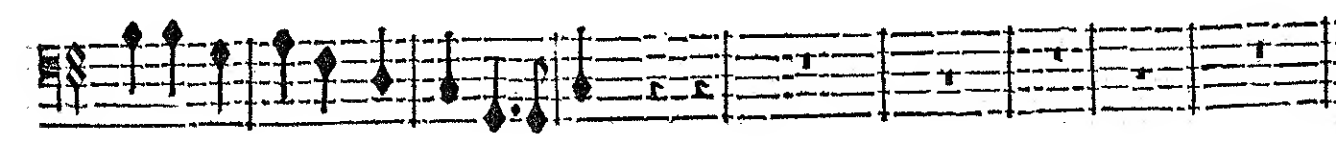
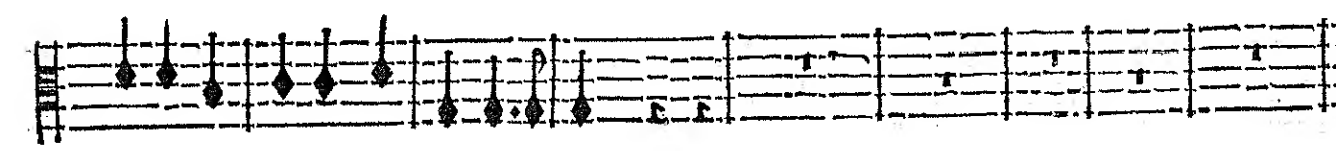
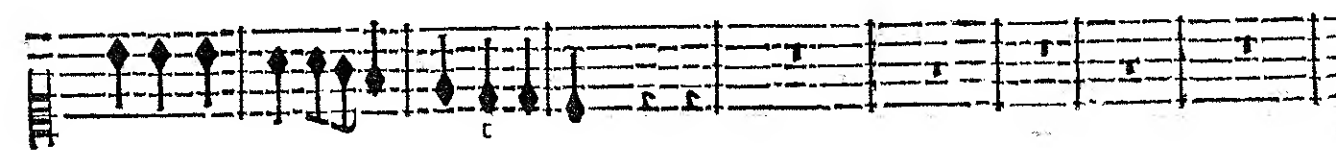
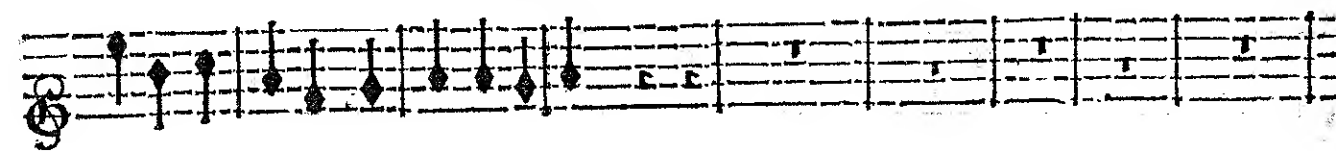
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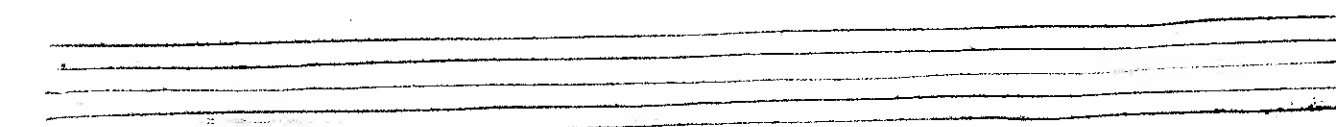
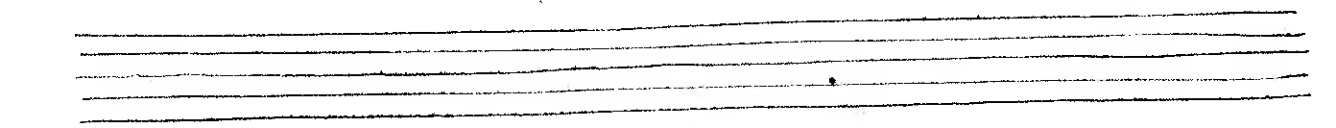
soin du bonheur de ceux qu'il a soumis. Que la Gloire à jamais le couronne: Jouissons du re-

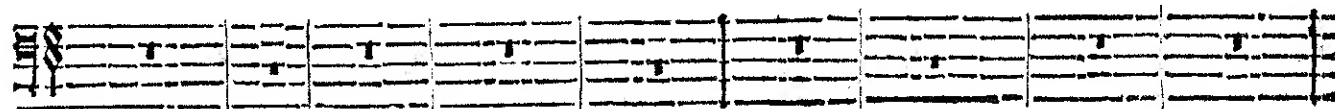
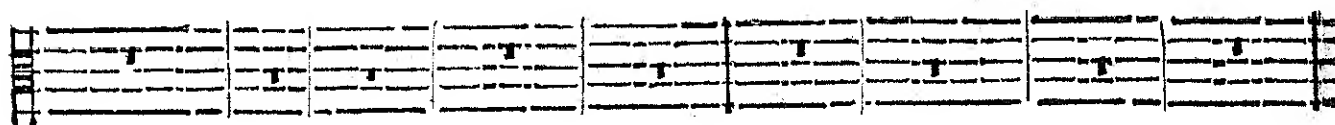
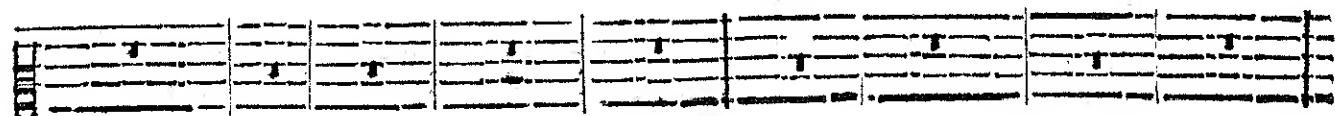
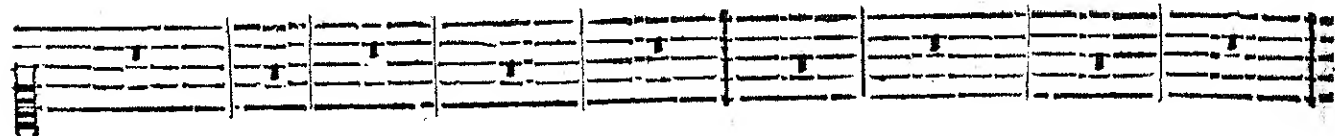
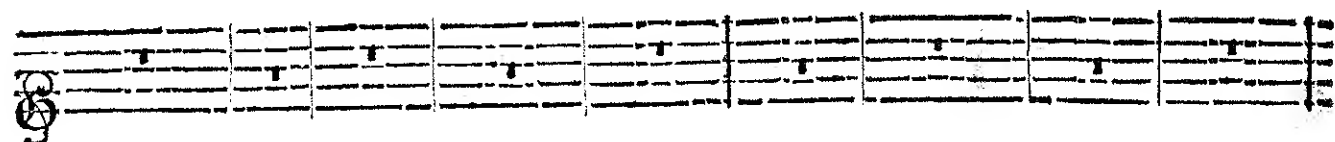
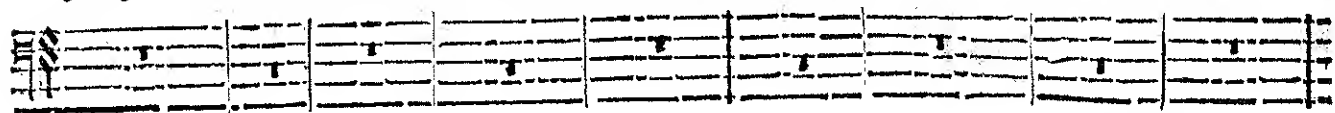
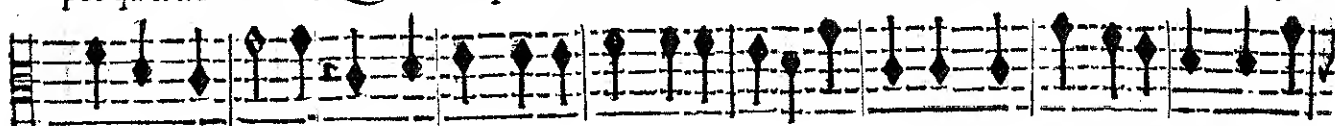


soin du bonheur de ceux qu'il a soumis.

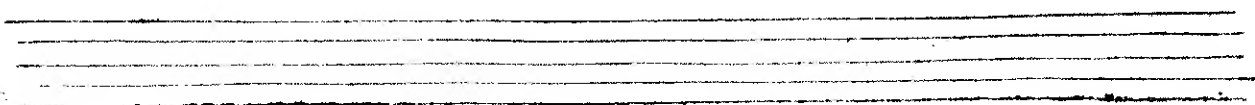


BASSE-CONTINUE.





BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

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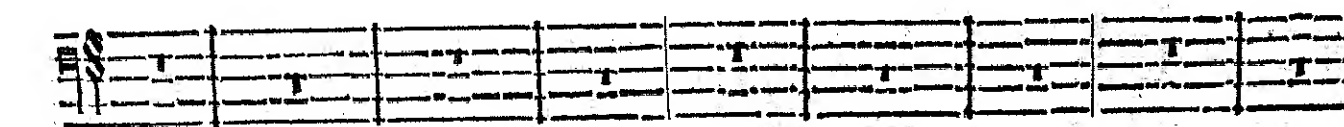
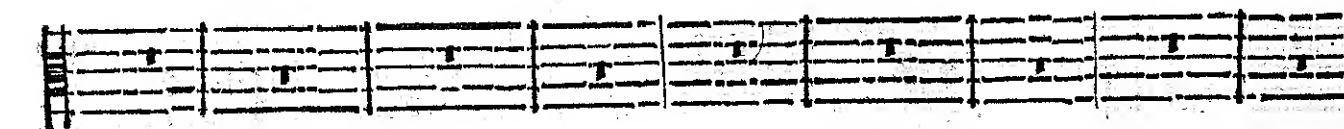
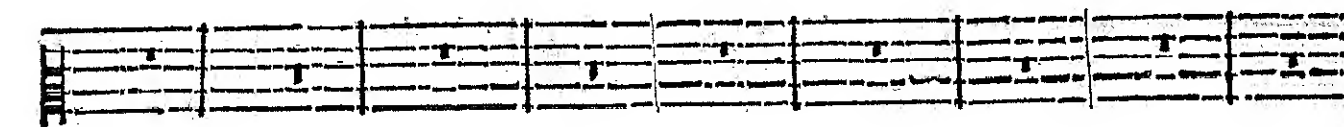
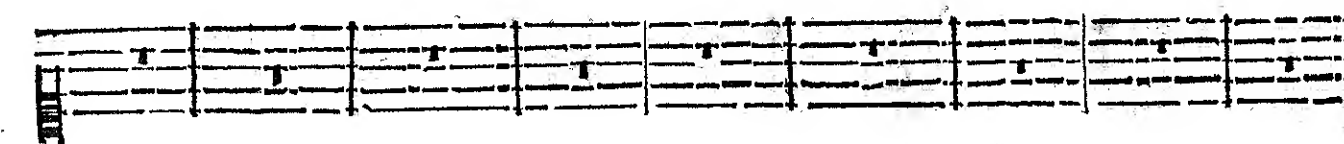
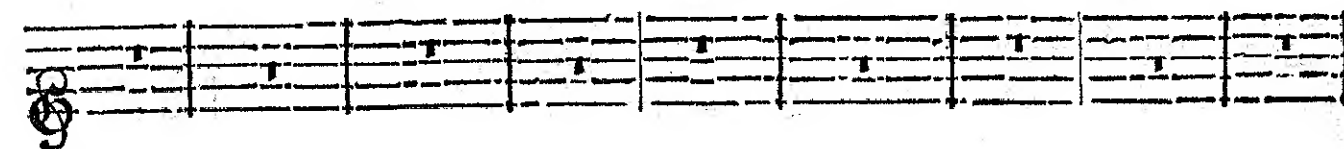
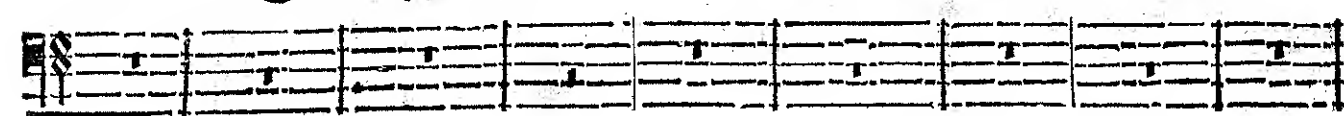
firs de la Paix. Que cēt Peuples divers cōblez de ses biēfaits Prennēt part avec no° aux plaisirs de la



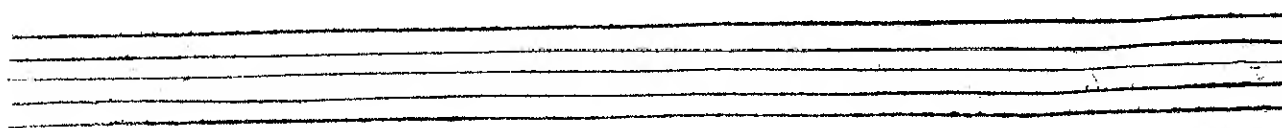
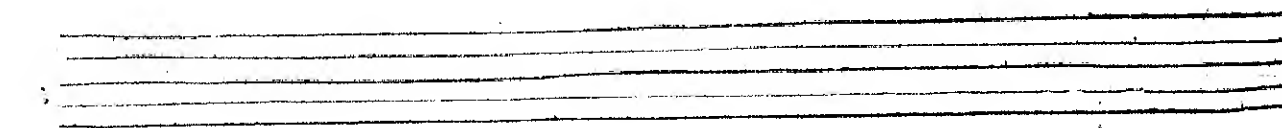
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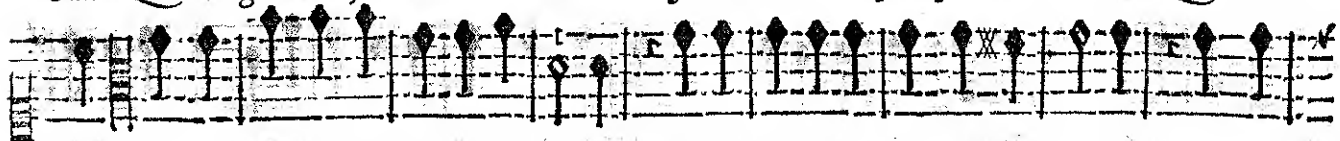


BASSE-CONTINUE.

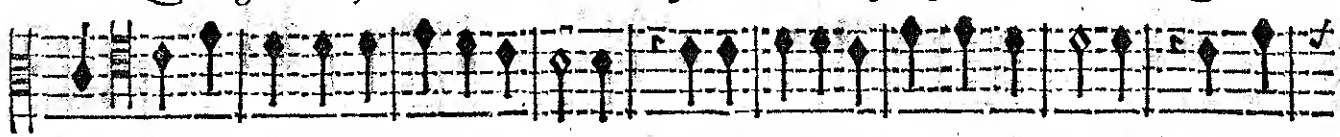




Paix. Que la gloire à jamais le couronne. Jouïssons du repos qu'il nous donne. Que cent



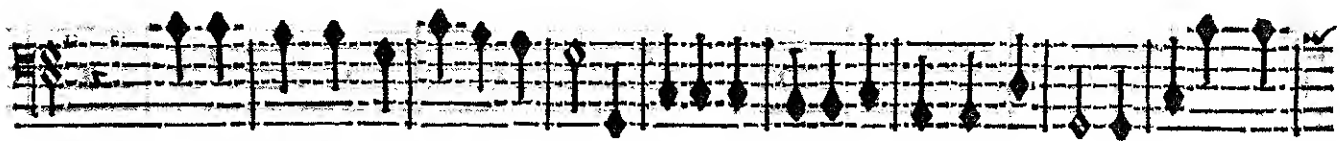
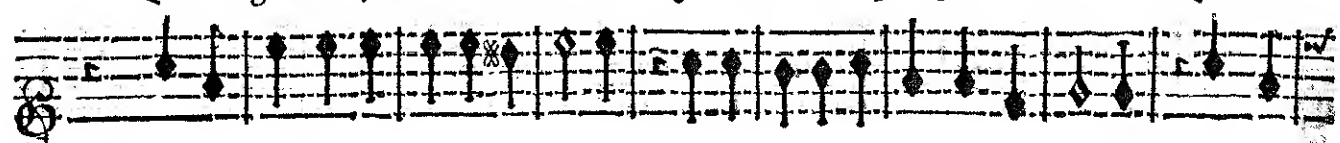
Paix. Que la gloire à jamais le couronne. Jouïssons du repos qu'il nous donne. Que cent



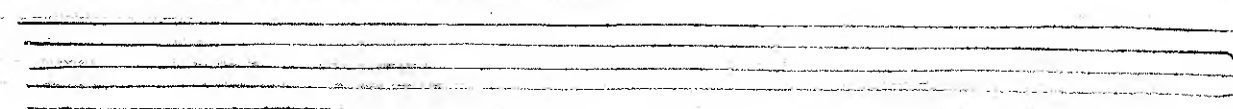
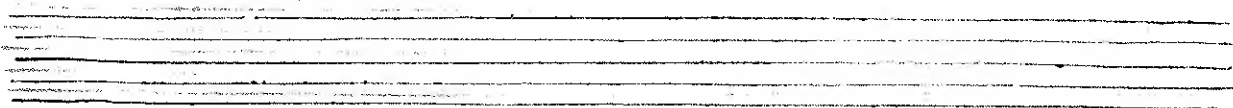
Paix. Que la gloire à jamais le couronne. Jouïssons du repos qu'il nous donne. Que cent



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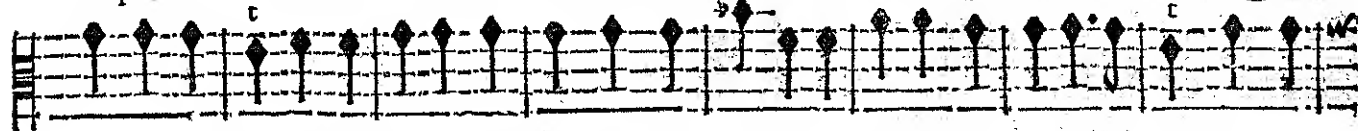


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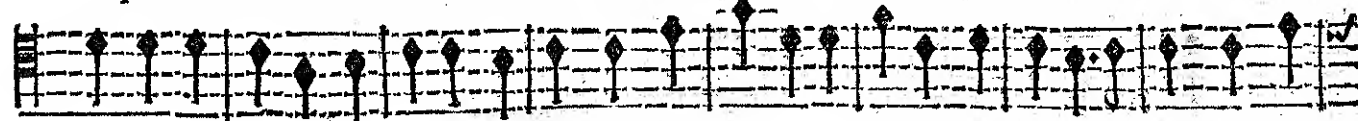




Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



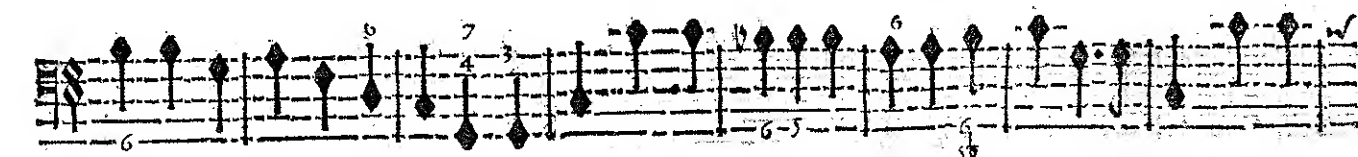
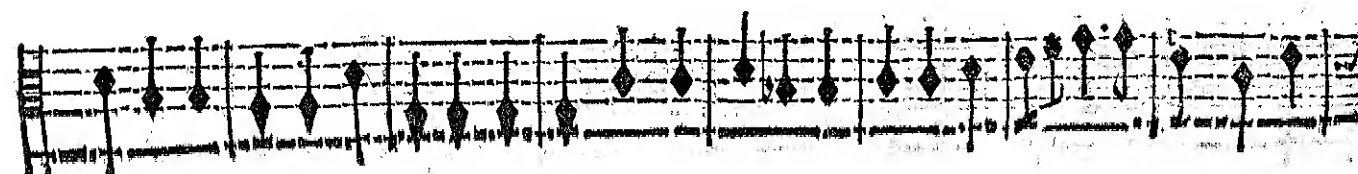
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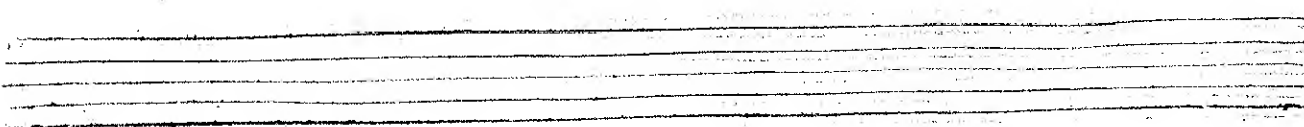
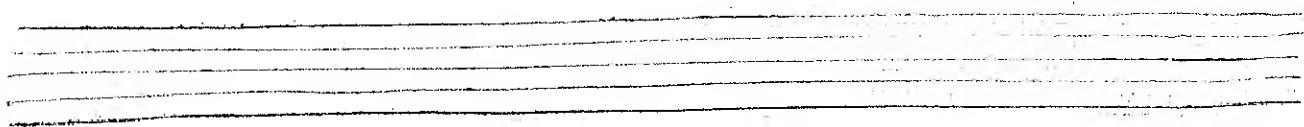
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



BASSE-CONTINUE.





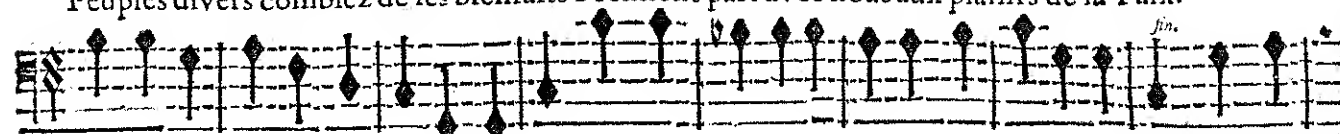
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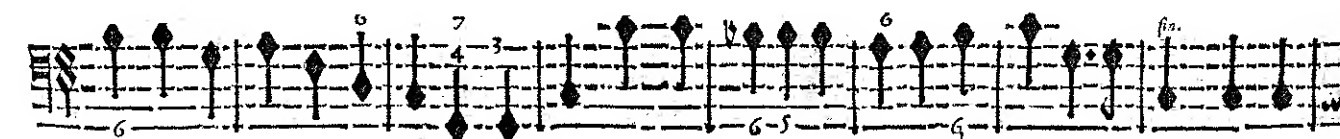
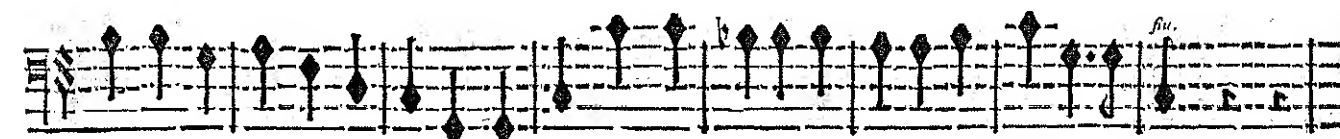
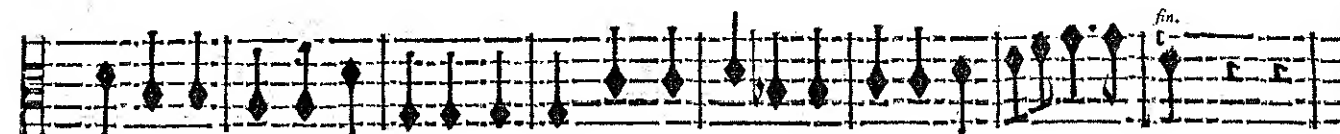


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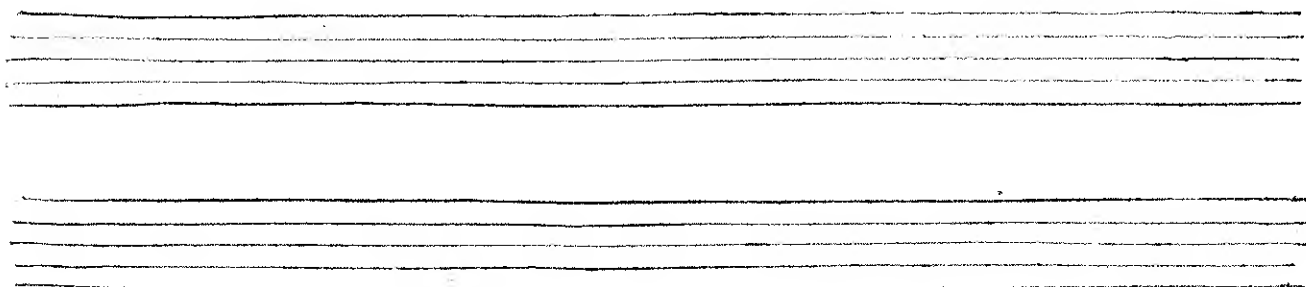


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VN. AFRIQUAIN.

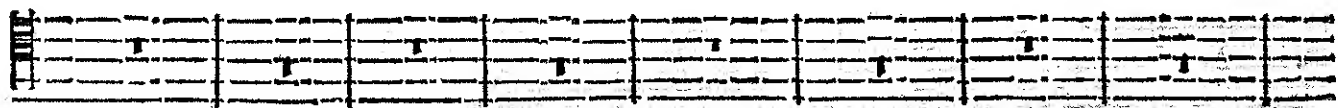
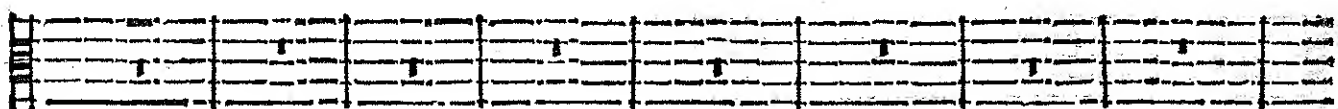
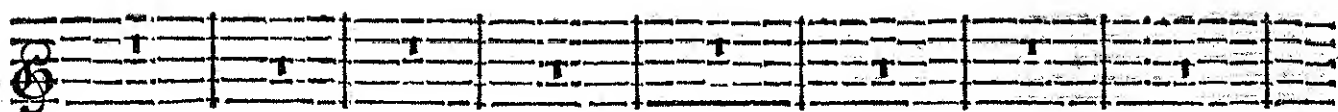


BASSE-CONTINUE.

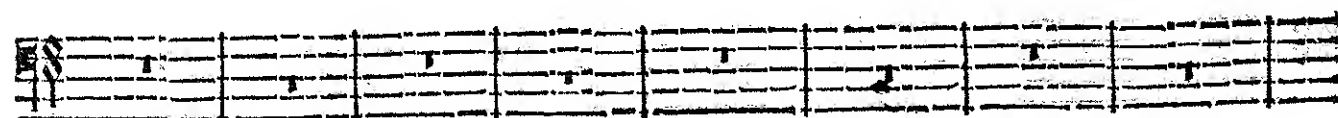
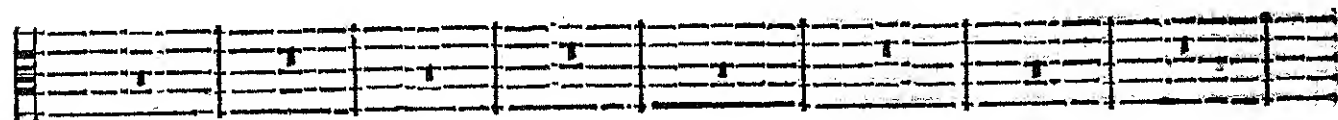
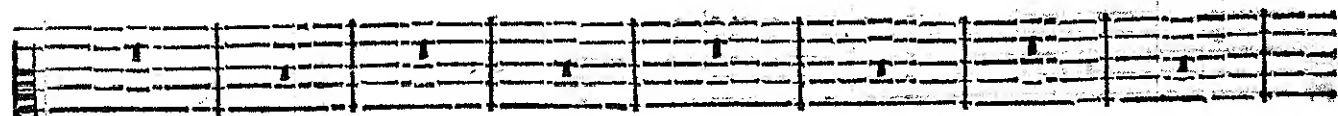
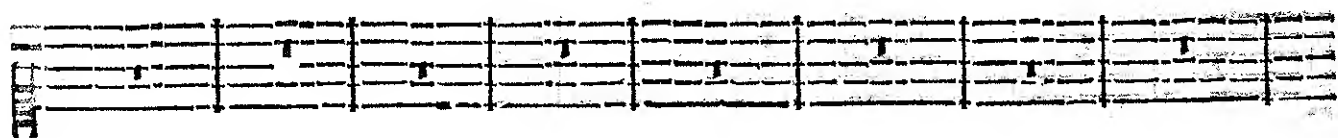
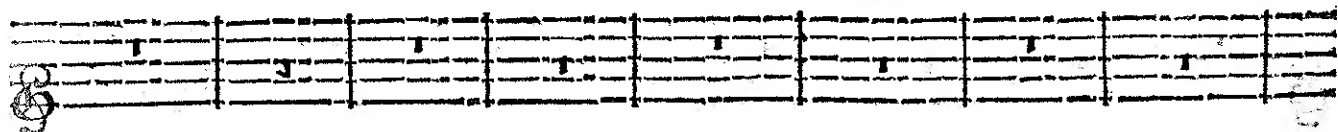


DU TEMPLE DE LA PAIX.

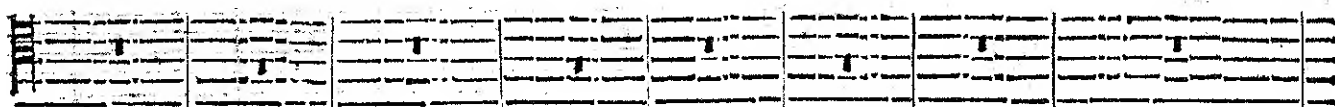
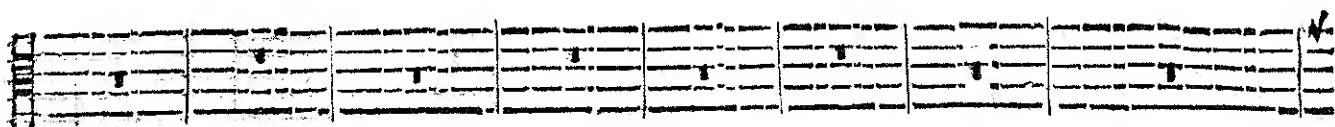
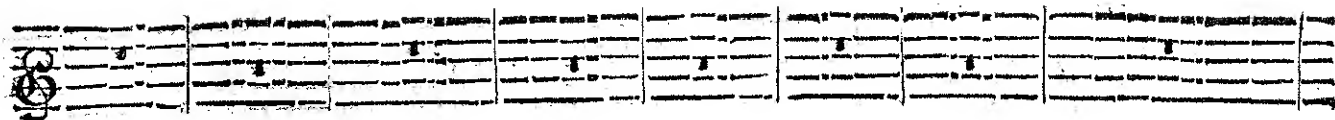
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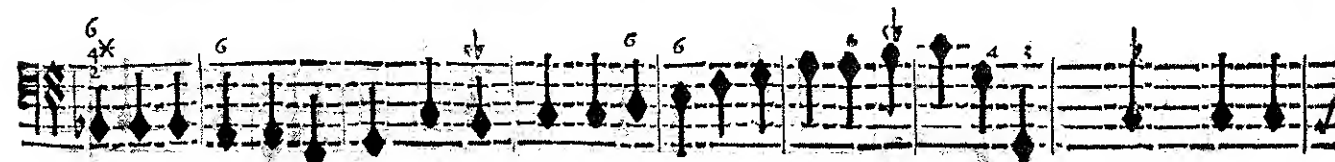
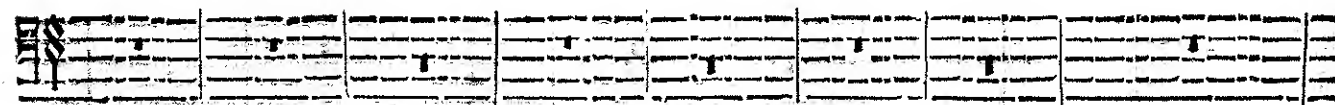
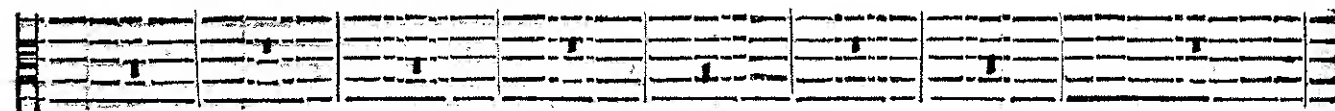
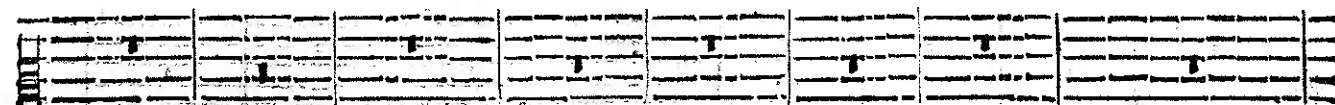
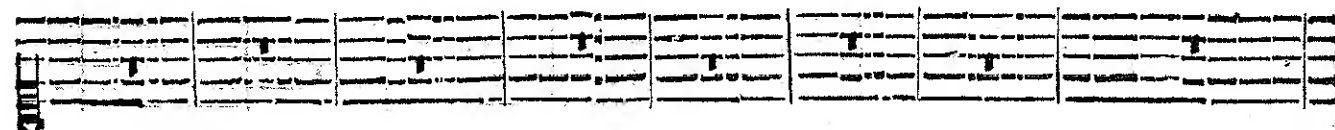
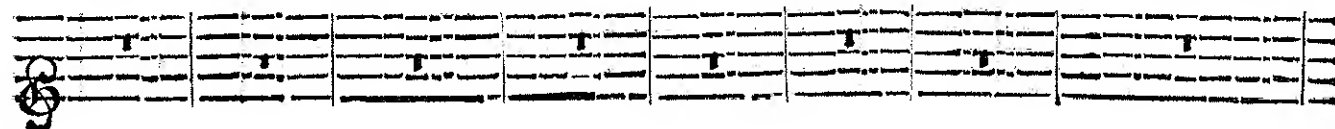
nous d'attirer sa colere, Ne songeons deormais qu'à luy plaire; Son ton-



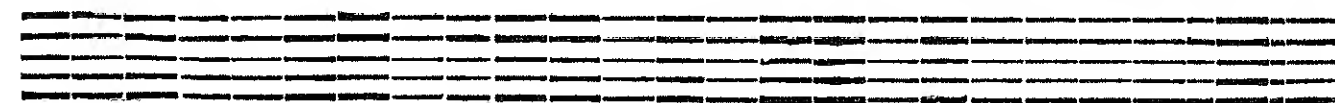
BASSE-CONTINUE.



nerre a laissé sur les bords Affriquains Un exemple terrible au reste des hu- mains. Son ton-



BASSE-CONTINUE.





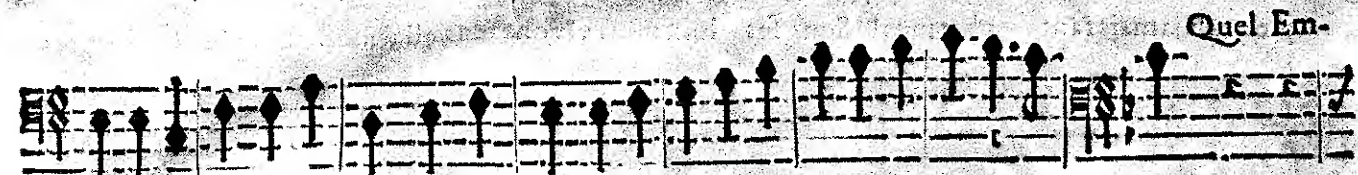
Quel Em-



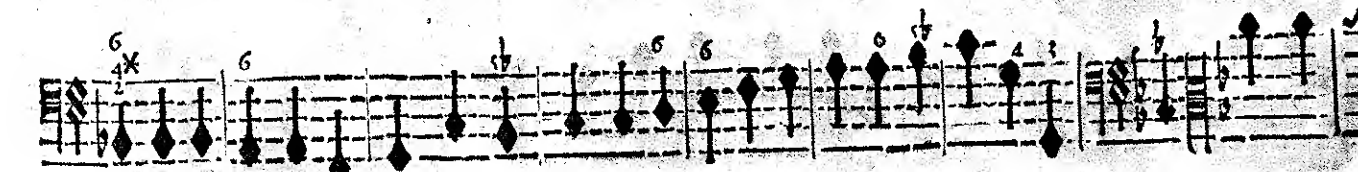
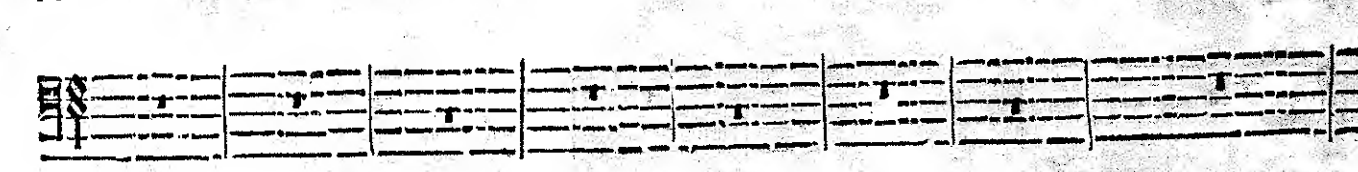
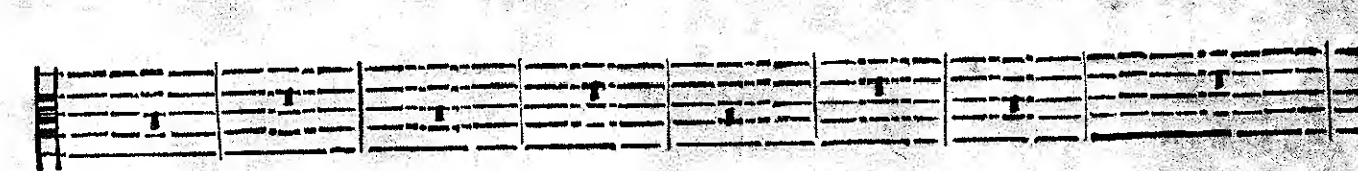
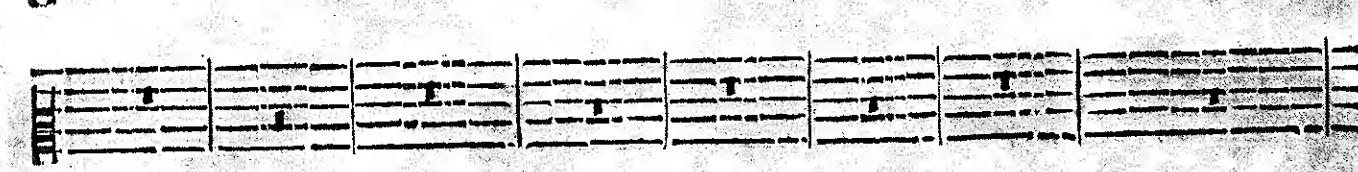
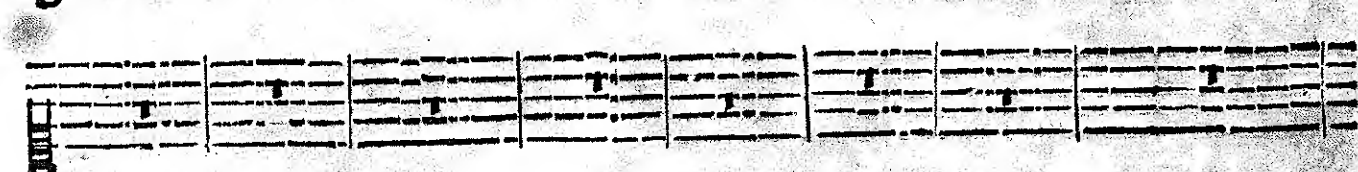
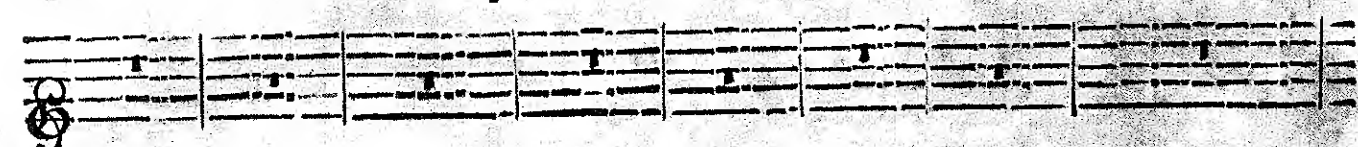
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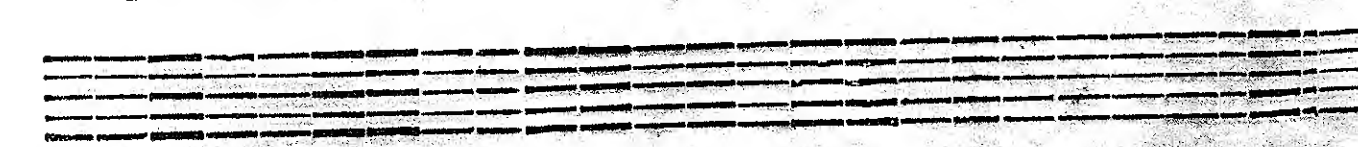
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nerre a laissé sur les bords Affriquains Un exemple terrible au reste des hu- mains.

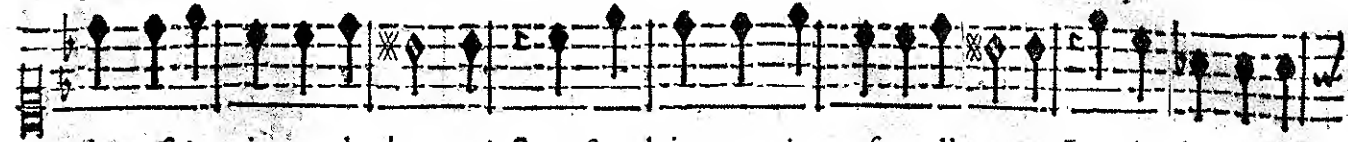


BASSE-CONTINUE.





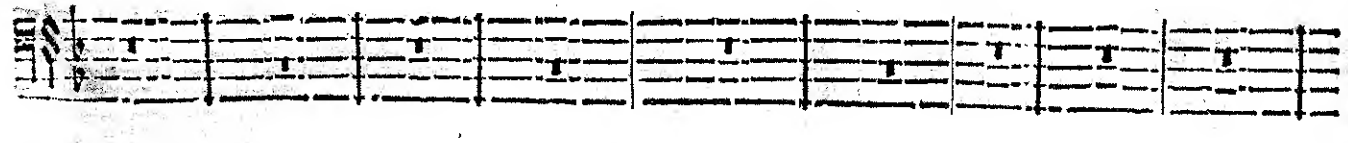
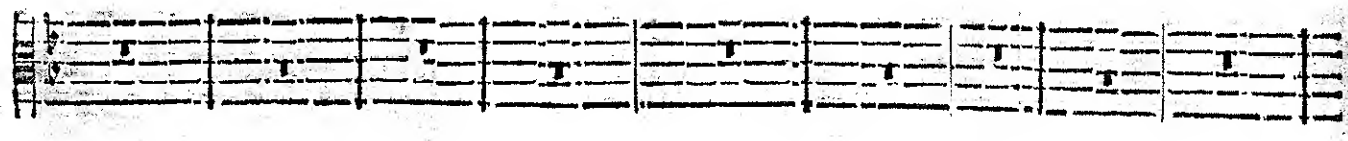
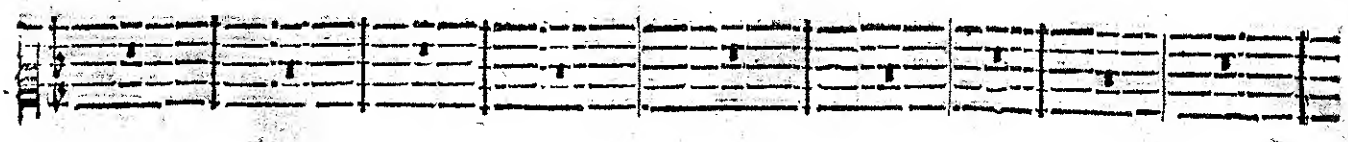
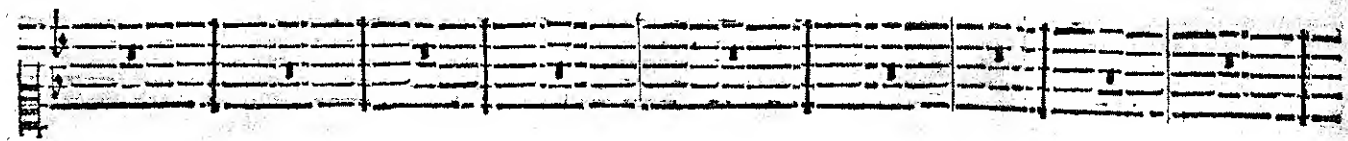
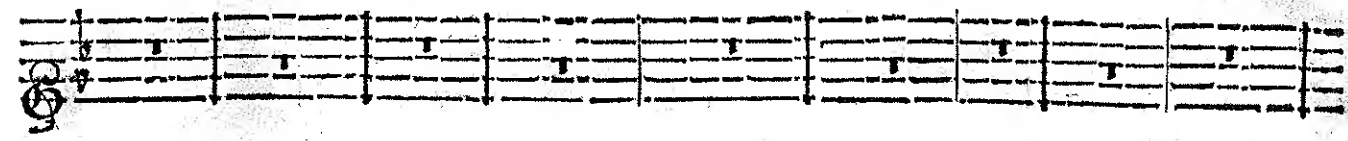
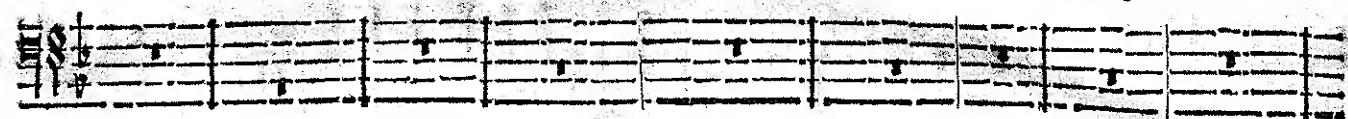
pire eust jamais tant de charmes! Sous ses loix nous vivons sans allarmes. Les plus doux de ses



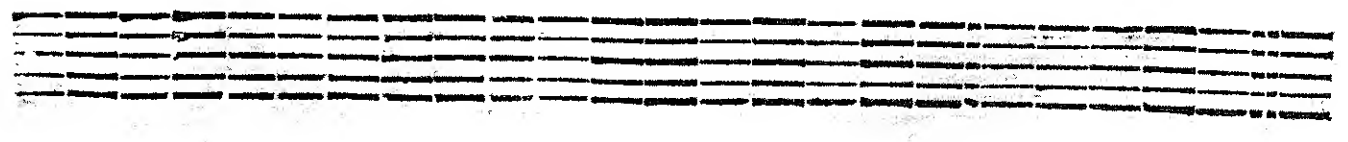
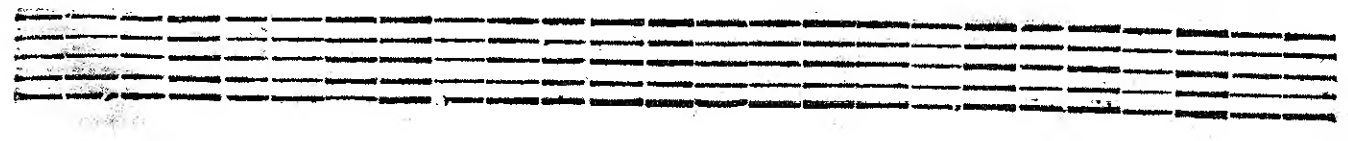
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BASSE-CONTINUE.





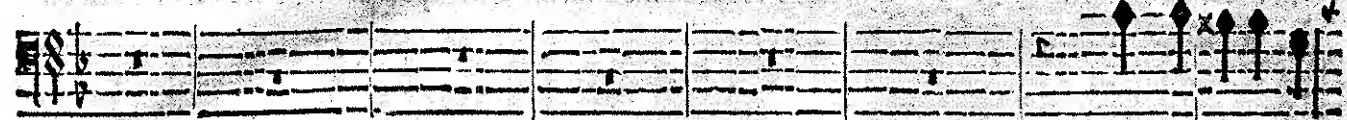
vœux Sôt de no^rêdre heureux. Les pl^d doux de ses vœux Sôt de no^rêdre heureux. Quel empire eût ja-



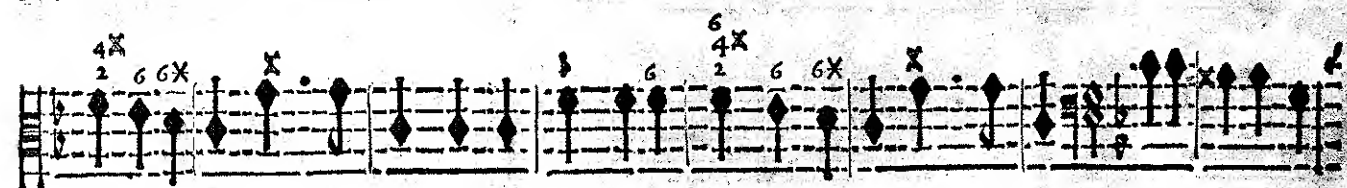
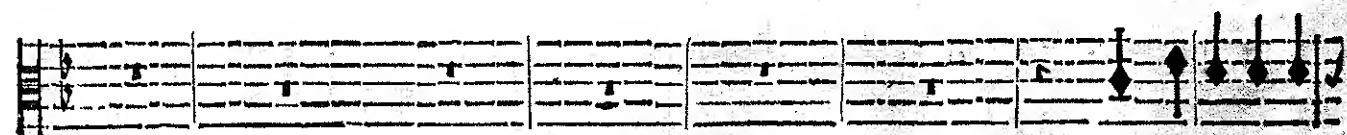
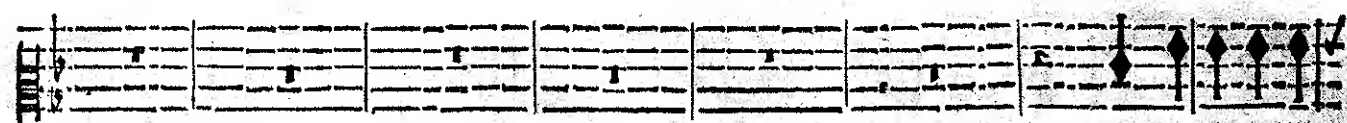
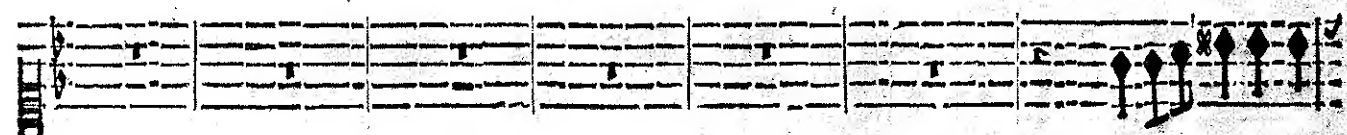
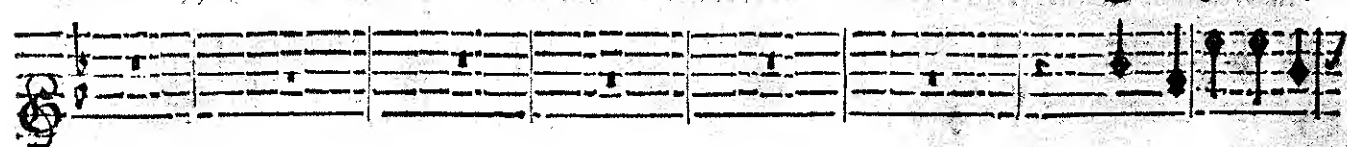
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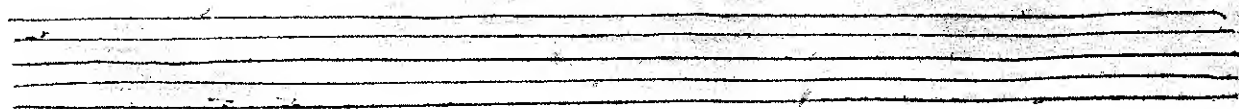
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Quel Empire eût ja-



BASSE-CONTINUE.



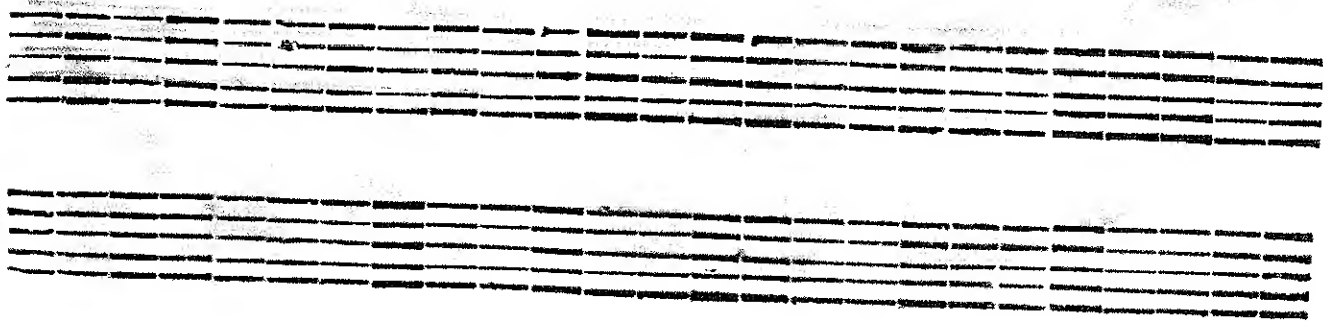
mais tant de charmes ! Sous ses loix nous vivons sans allarmes. Les plus doux de ses vœux Sont de

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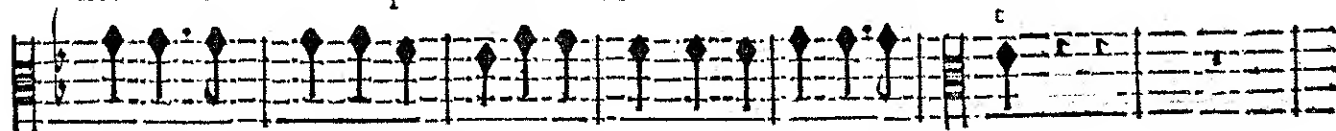
mais tant de charmes ! Sous ses loix nous vivons sans allarmes. Les plus doux de ses vœux Sont de

BASSE-CONTINUE.





nous rêdre heureux. Les plus doux de ses vœux Sôt de nous rendre heureux.



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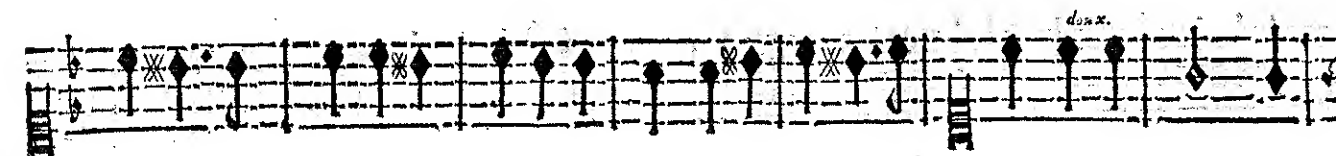
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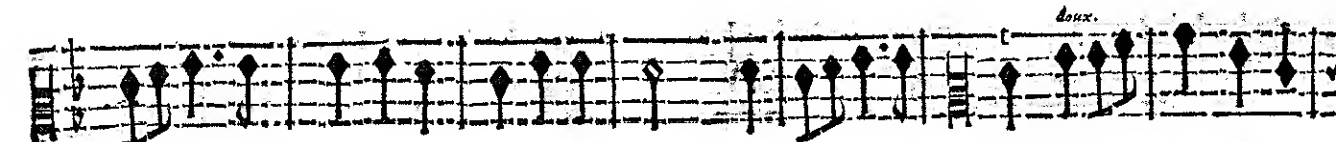
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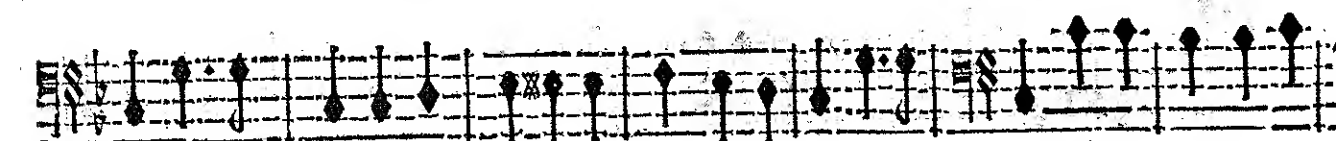
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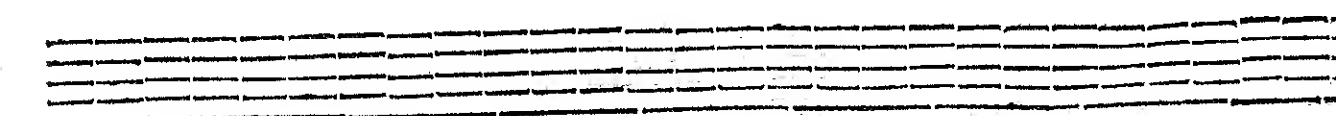
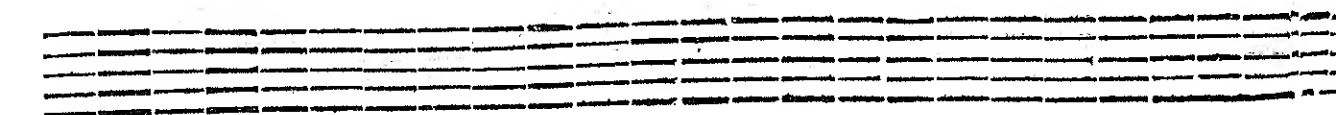


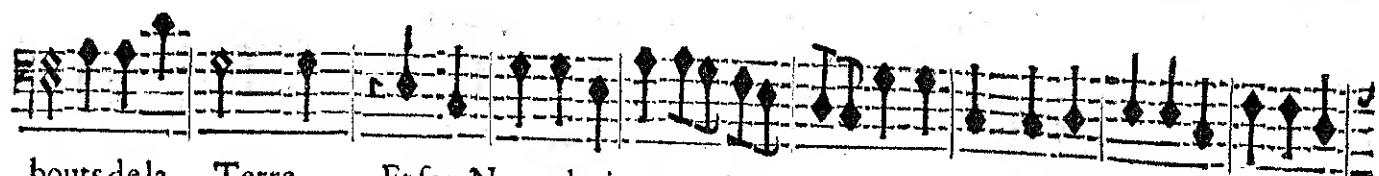
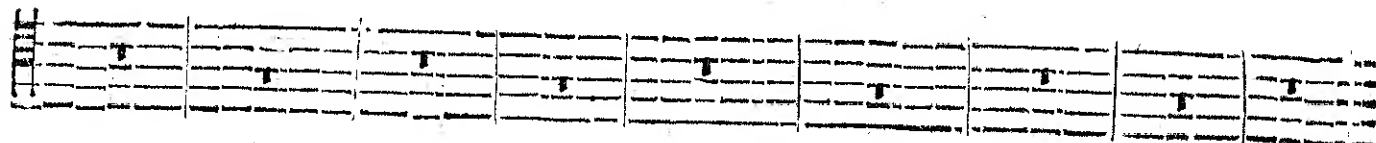
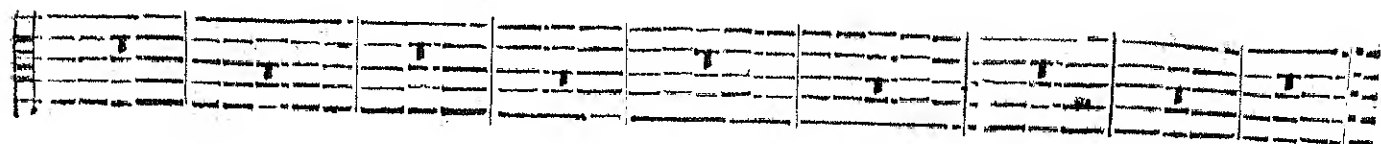
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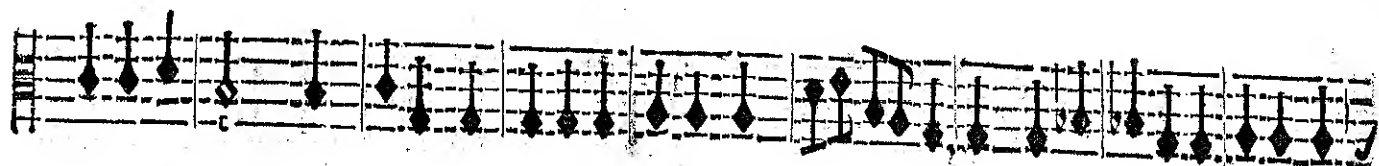
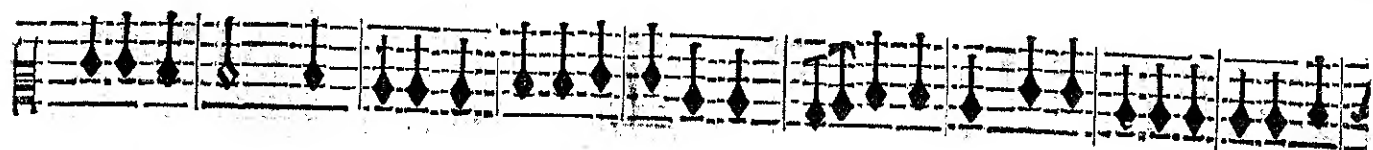
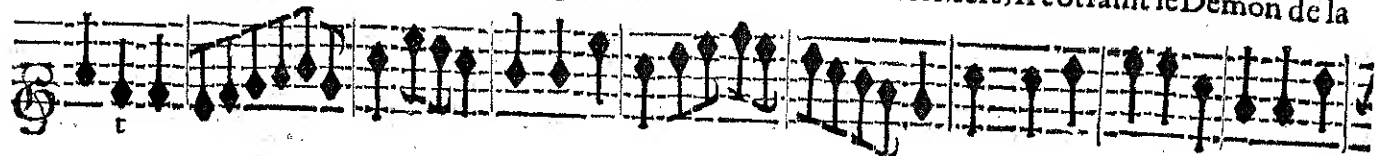
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BASSE-CONTINUÛ.

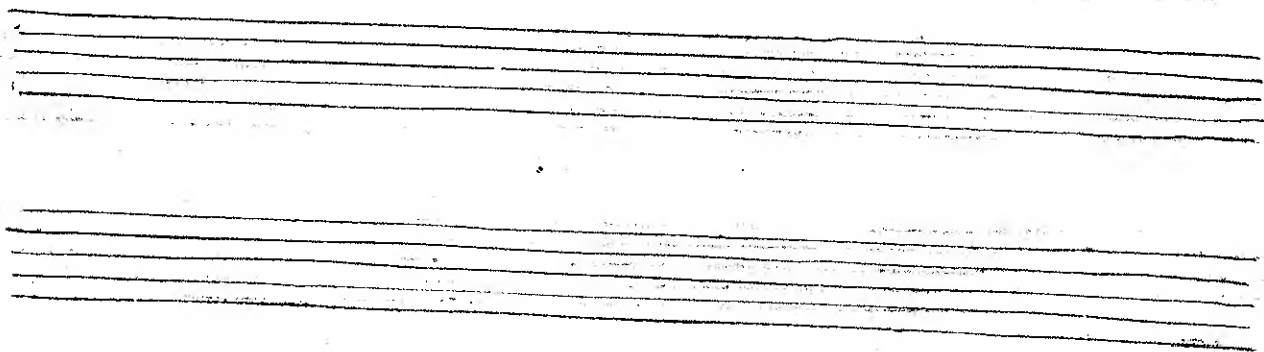


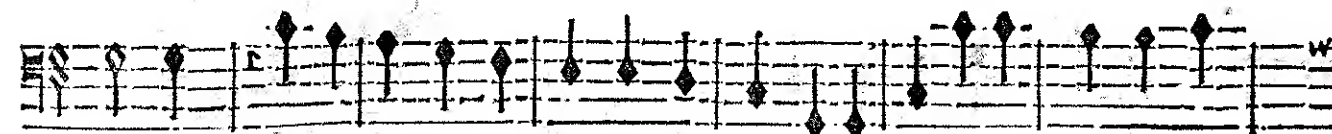
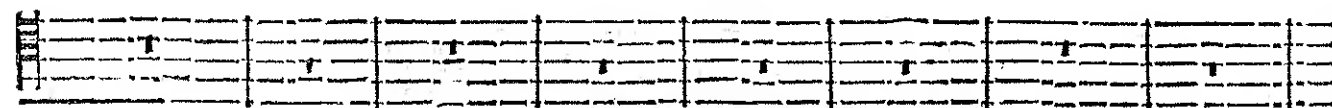
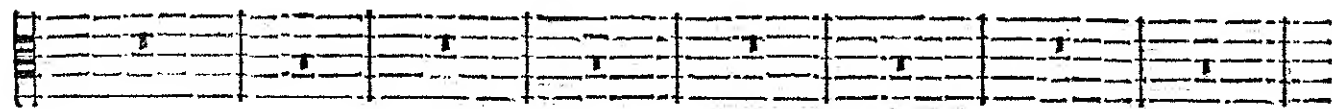
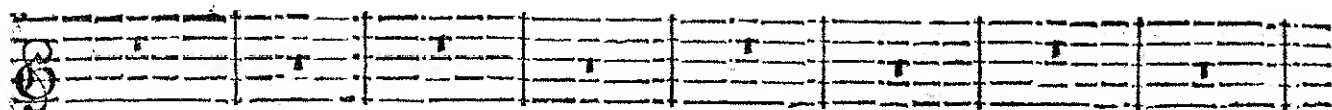


bouts de la Terre, Et son Nom glorieux vo- le au de- là des Mers; Il cōtrainst le Demon de la



BASSE-CONTINUE.

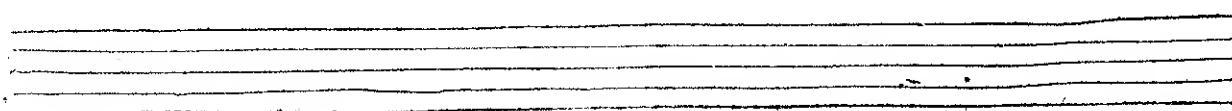
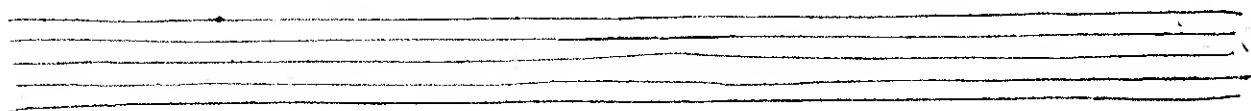


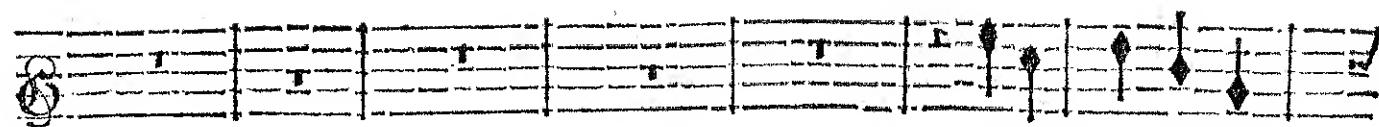


Guerre, A rentrer pour jamais dans le fond des Enfers. On le craint aux deux

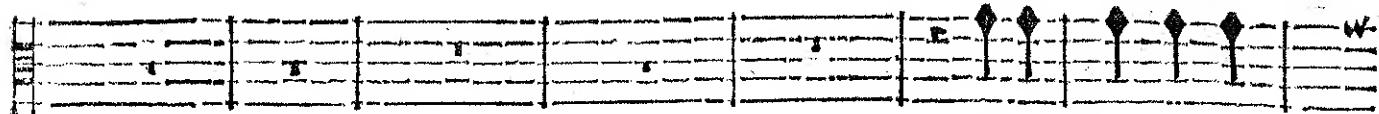


BASSE-CONTINUE.

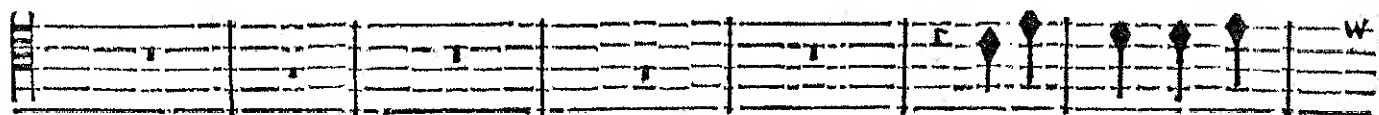




On le craint aux deux



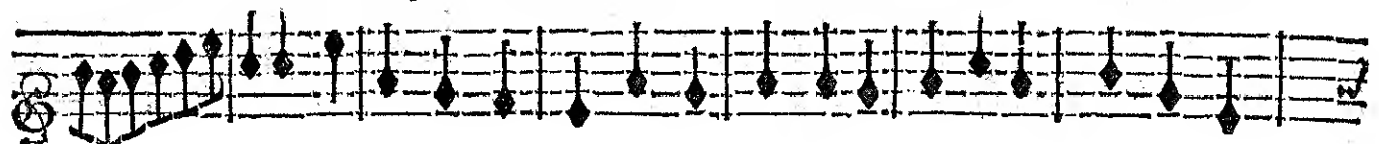
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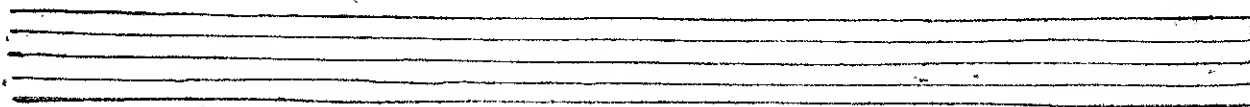
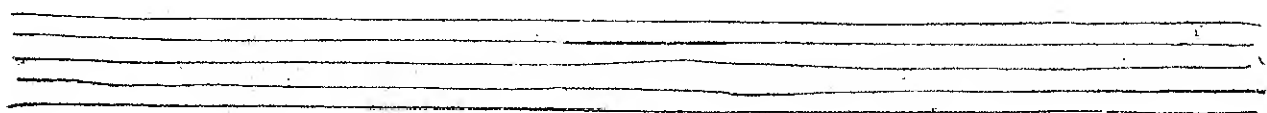
On le craint aux deux



Guerre, A rentrer pour jamais dans le fond des Enfers. On le craint aux deux

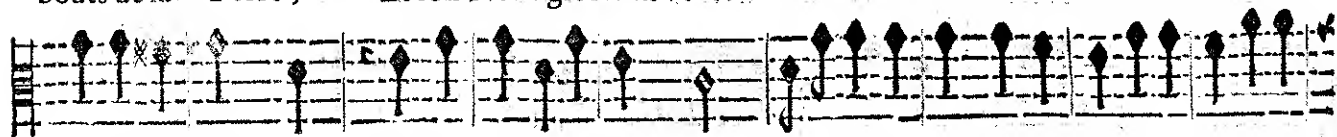


BASSE-CONTINUE.

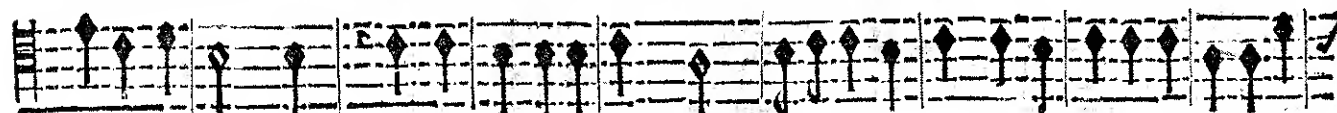




bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demó de la



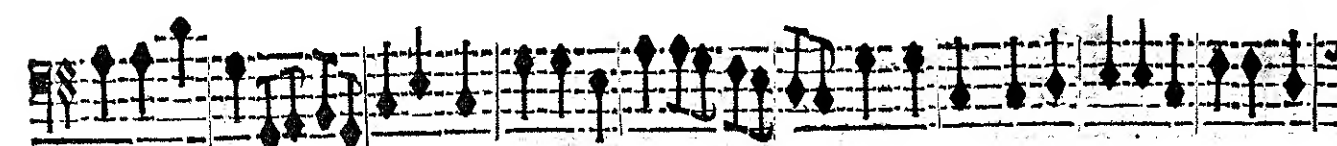
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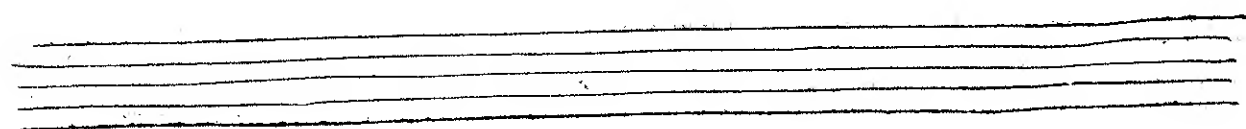
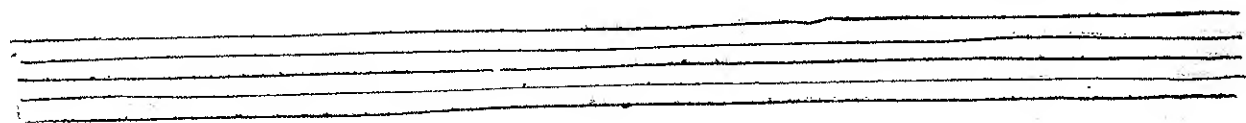
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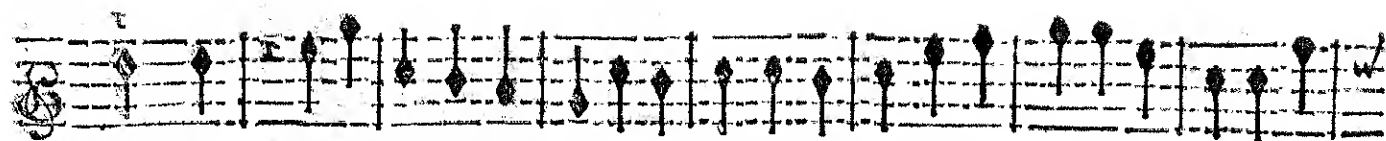


bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demon de la



BASSE-CONTINUE.





Guerre, A rentrer pour jamais dans le fond des Enfers. Il contraint le Demon de la



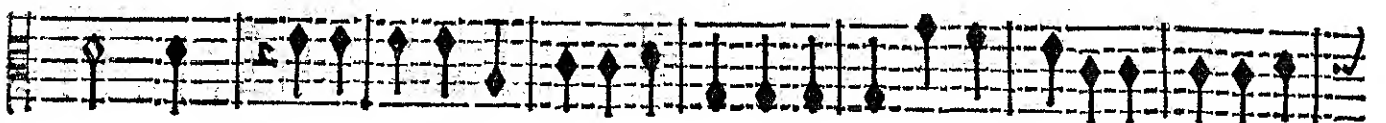
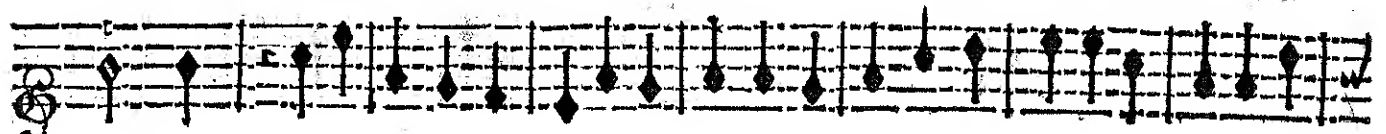
Guerre, A rentrer pour jamais dans le fond des Enfers. Il contraint le Demon de la



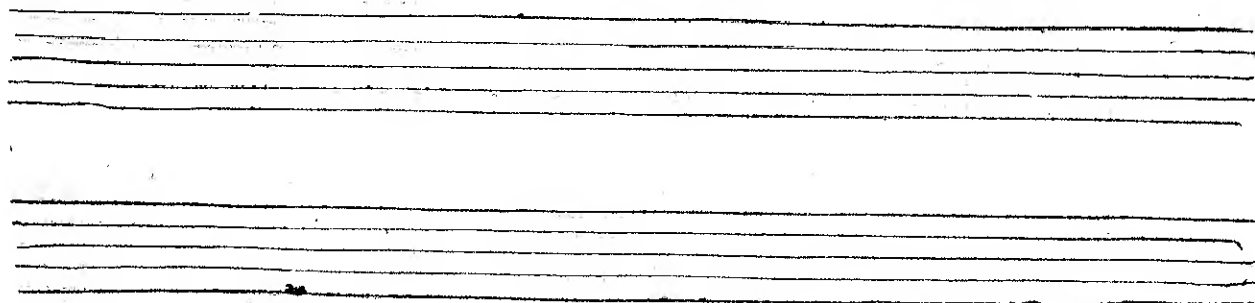
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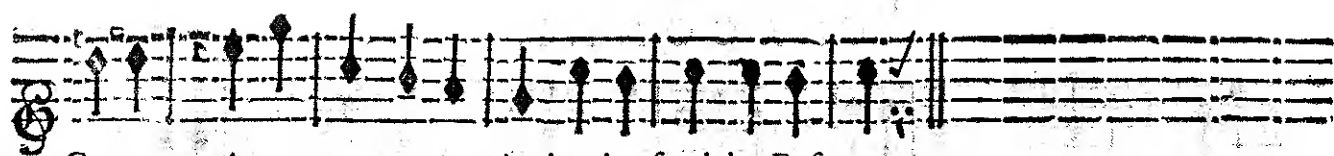


Guerre, A rentrer pour jamais dans le fond des Enfers. Il contraint le Demon de la



BASSE-CONTINUE.





Guerre, A rentrer pour jamais dans le fond des Enfers.



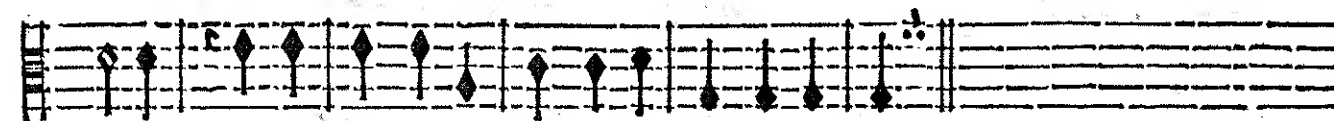
Guerre, A rentrer pour jamais dans le fond des Enfers.



Guerre, A rentrer pour jamais dans le fond des Enfers.



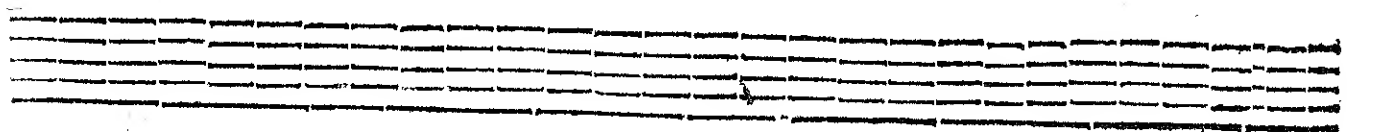
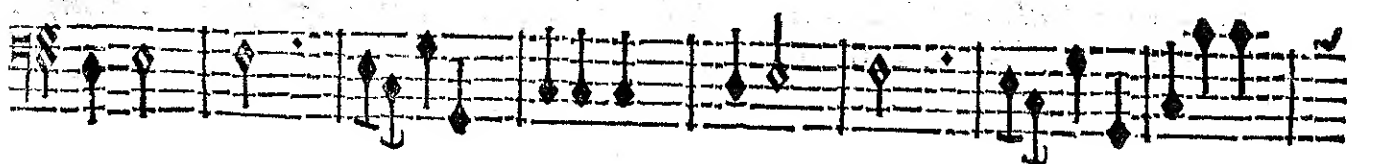
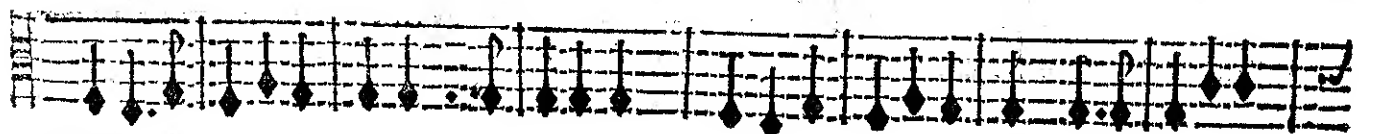
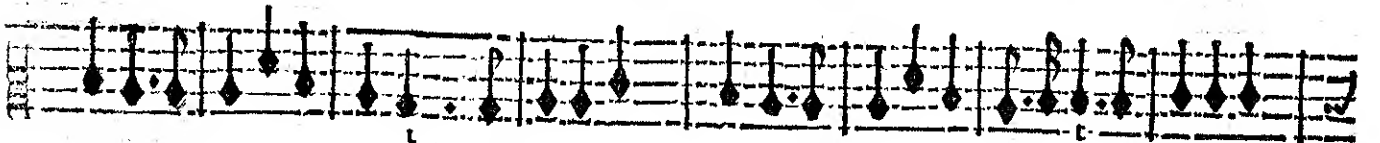
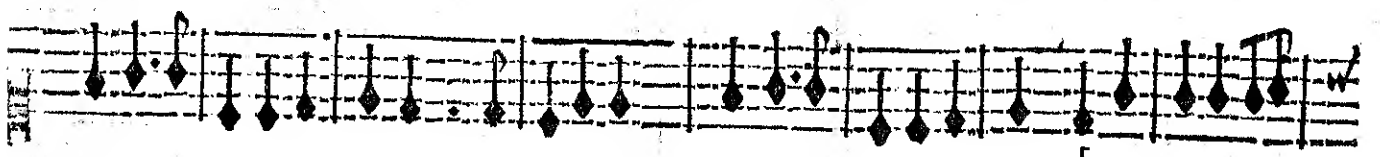
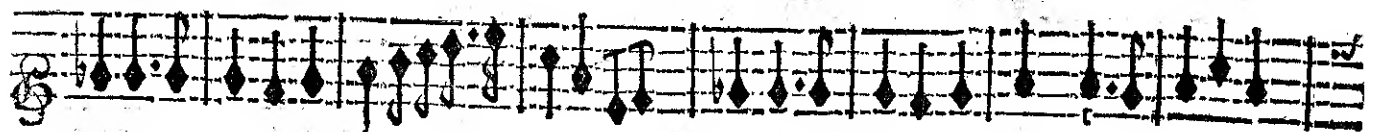
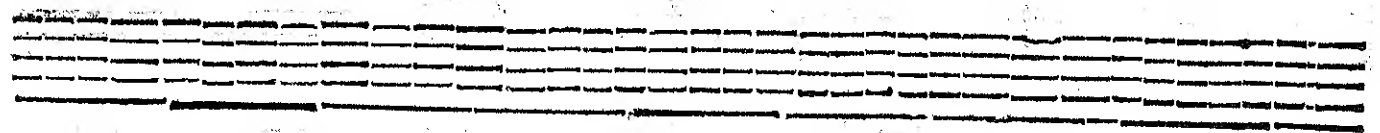
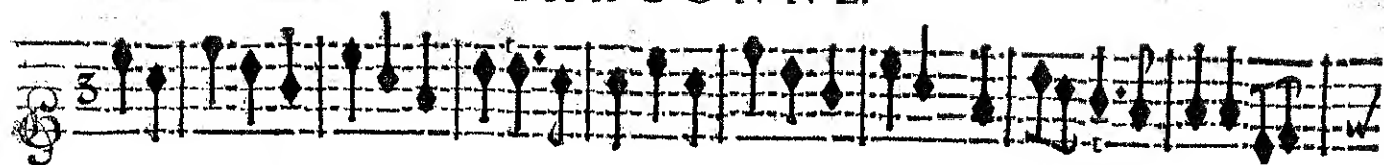
Guerre, A rentrer pour jamais dans le fond des Enfers.



BASSE-CONTINUE.

*On recommence le Chœur, Chantons tous sa Valeur triomphante, page 177. jusques à ce mot fin.
Et en suite l'on prend la Chaconne.*

BALLET CHACONNE



DU TEMPLE DE LA PAIX.

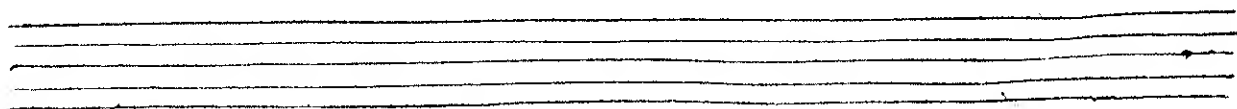
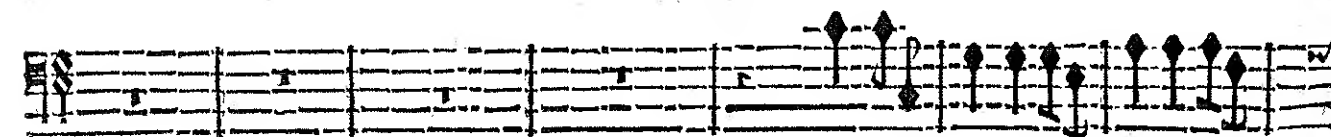
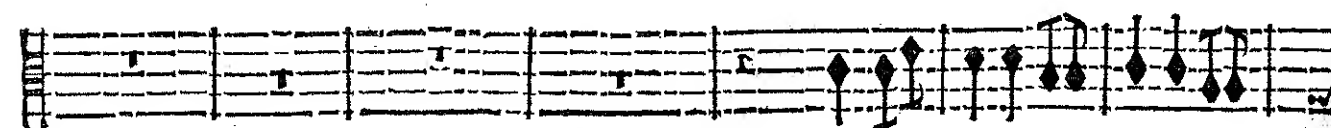
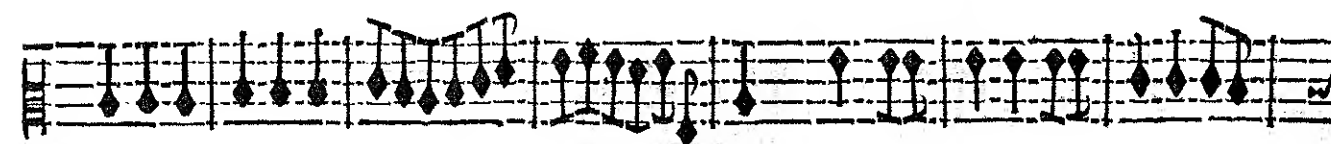
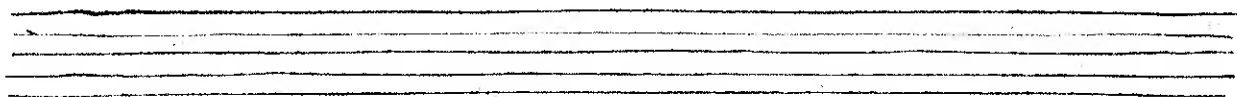
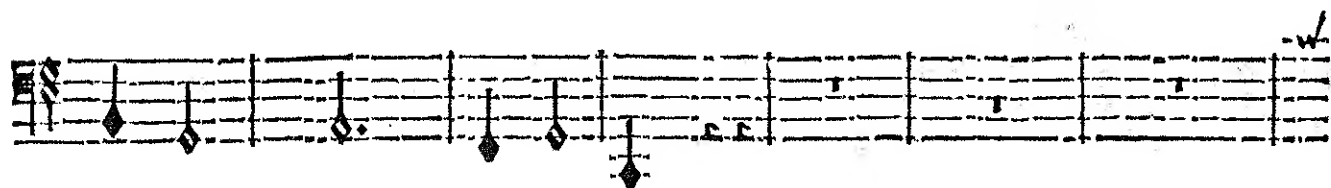
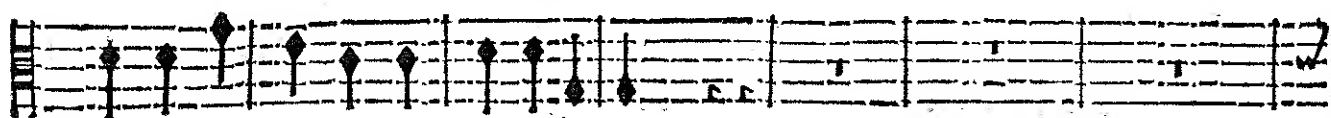
199

This musical score is written for a piano and features ten staves. The notation is in a single system, with the first five staves on the left and the last five on the right. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' (tutti) and 'p' (piano). The score is arranged in a way that suggests a continuous piece of music, with the first five staves on the left and the last five on the right. The notation is in a single system, with the first five staves on the left and the last five on the right. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' (tutti) and 'p' (piano). The score is arranged in a way that suggests a continuous piece of music, with the first five staves on the left and the last five on the right.

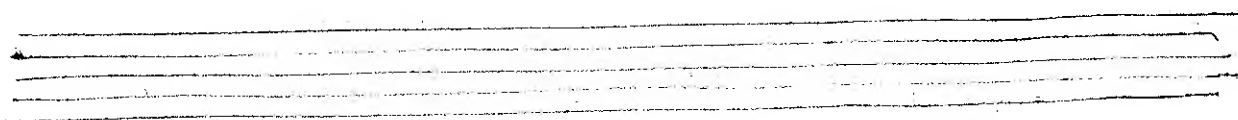
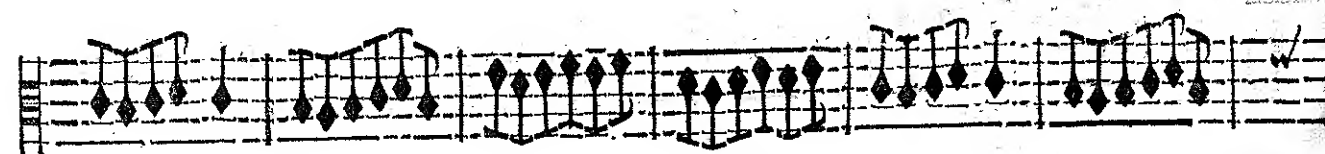
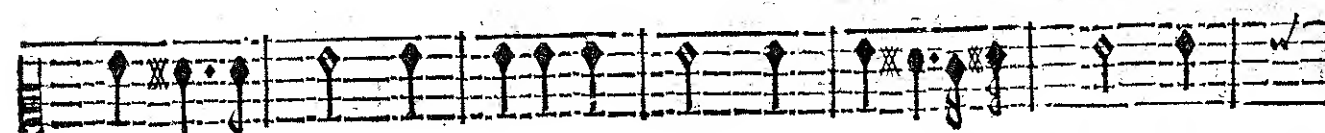
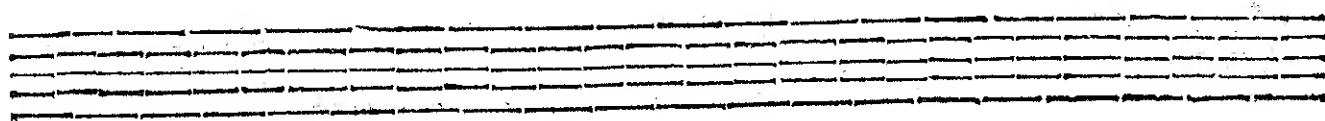
This page contains musical notation for a ballet, specifically page 200. The title "B A L L E T" is centered at the top. The notation is arranged in ten staves, with two empty staves at the bottom. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 19th-century ballet scores, featuring a mix of eighth and sixteenth notes, often beamed together in groups. The notation includes various musical symbols such as stems, beams, and slurs, indicating complex rhythmic patterns. The staves are numbered 1 through 10, and the music concludes with a double bar line and a repeat sign on the tenth staff. The two empty staves at the bottom are also numbered 11 and 12.

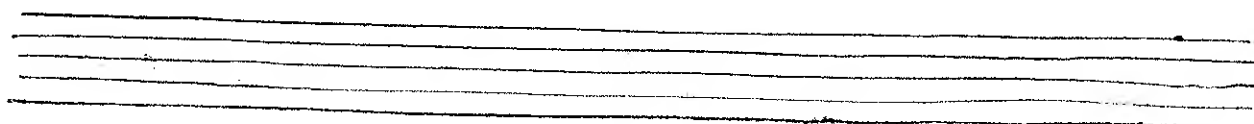
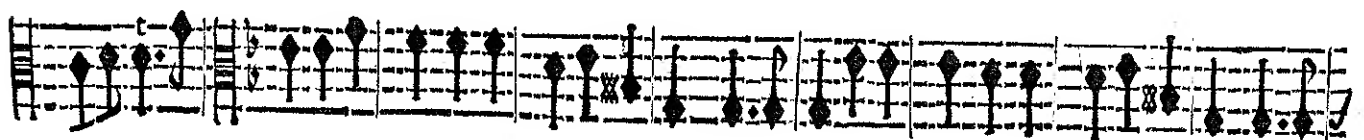
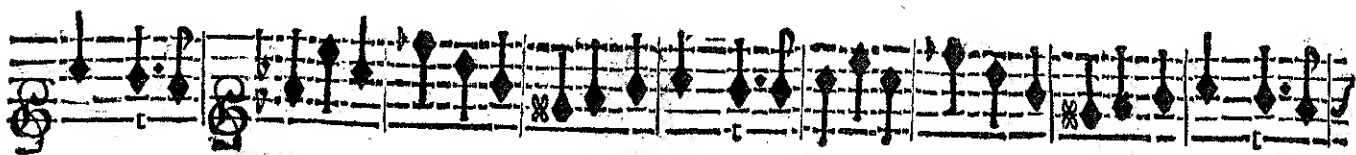
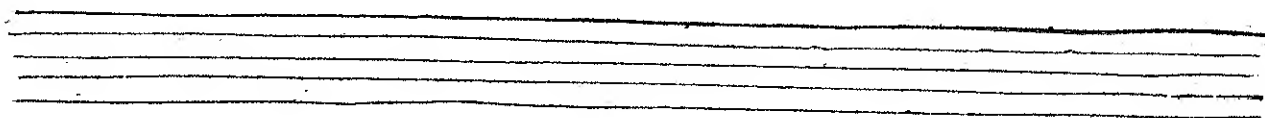
DU TEMPLE DE LA PAIX.

101



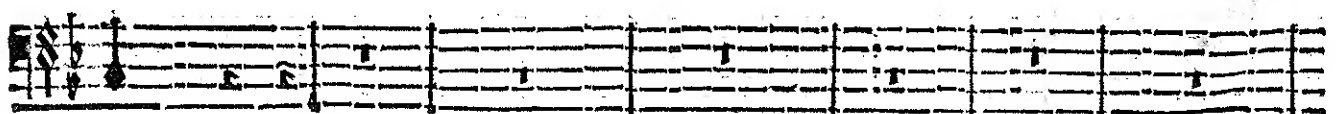
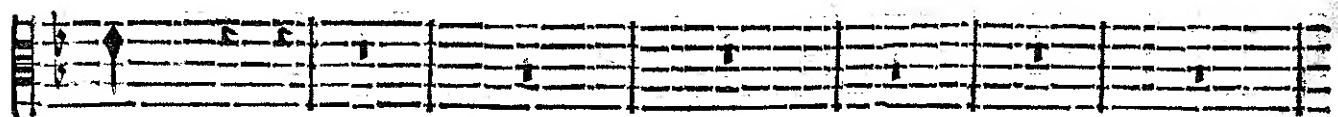
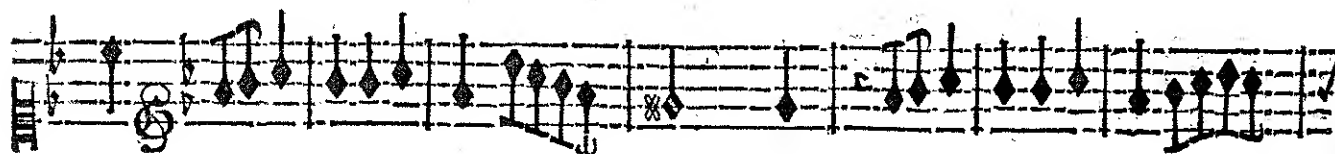
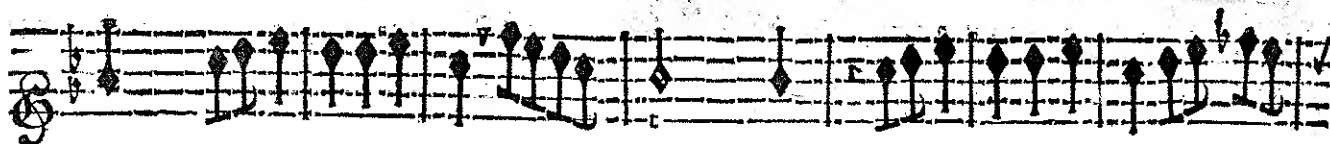
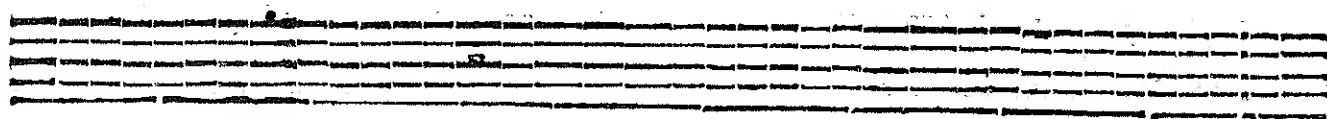
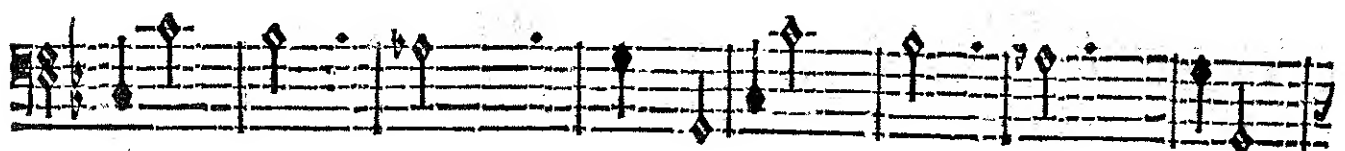
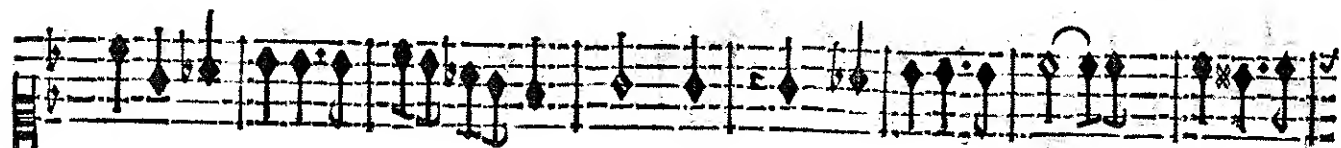
This page contains ten systems of musical notation, likely for a ballet. The notation is arranged in a structured manner, with each system consisting of multiple staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured manner typical of a musical score. The second system includes a bass clef. The third system includes a treble clef. The fourth system includes a bass clef. The fifth system includes a treble clef. The sixth system includes a bass clef. The seventh system includes a treble clef. The eighth system includes a bass clef. The ninth system includes a treble clef. The tenth system includes a bass clef. The notation is arranged in a structured manner, with each system consisting of multiple staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured manner typical of a musical score. The second system includes a bass clef. The third system includes a treble clef. The fourth system includes a bass clef. The fifth system includes a treble clef. The sixth system includes a bass clef. The seventh system includes a treble clef. The eighth system includes a bass clef. The ninth system includes a treble clef. The tenth system includes a bass clef.



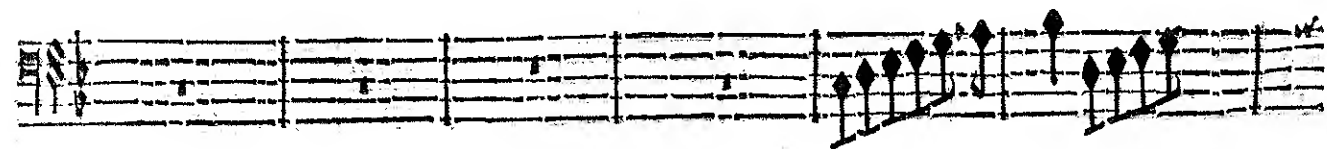
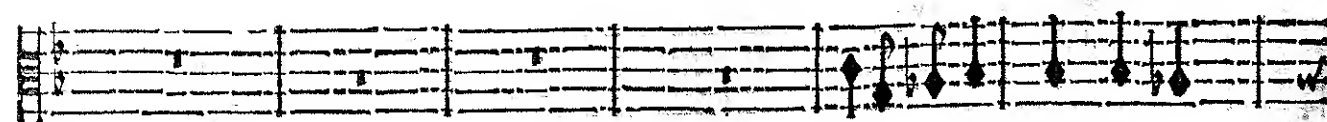
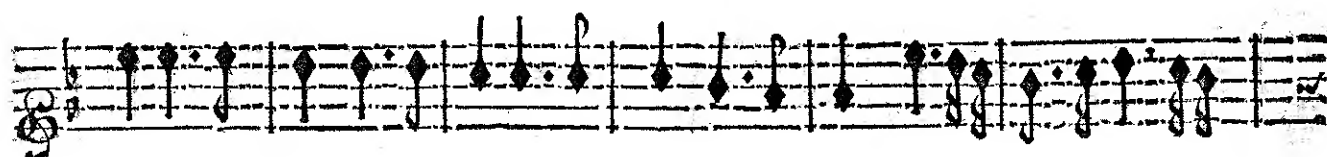
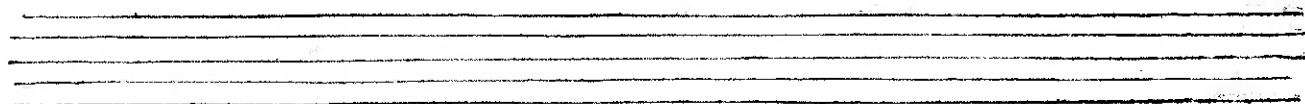
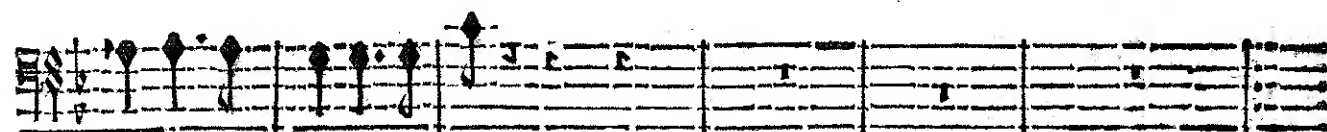
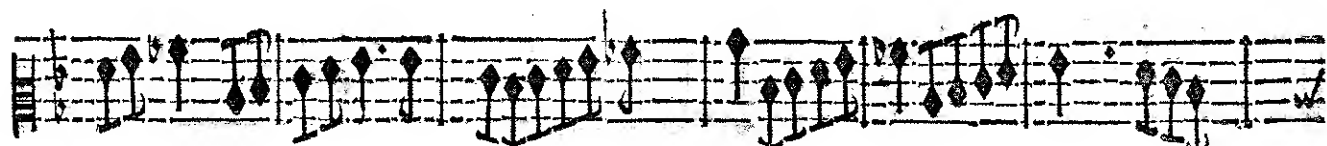


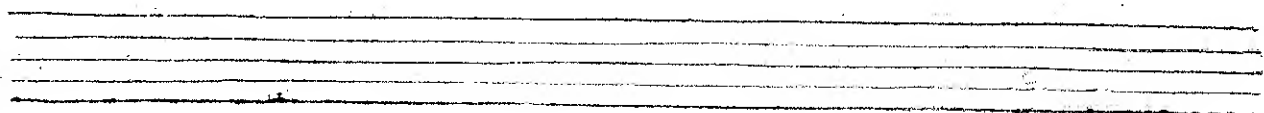
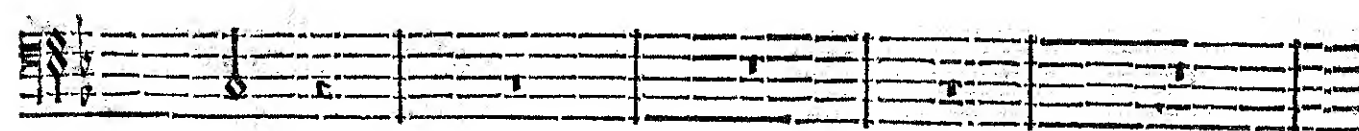
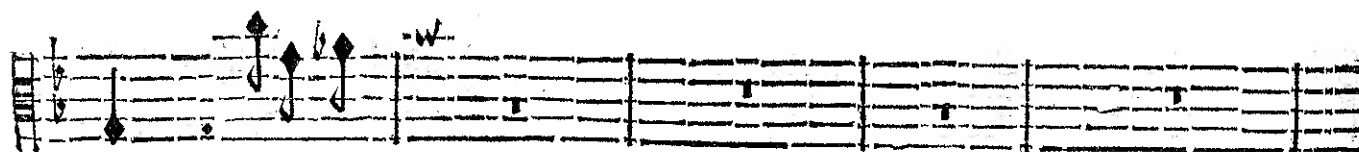
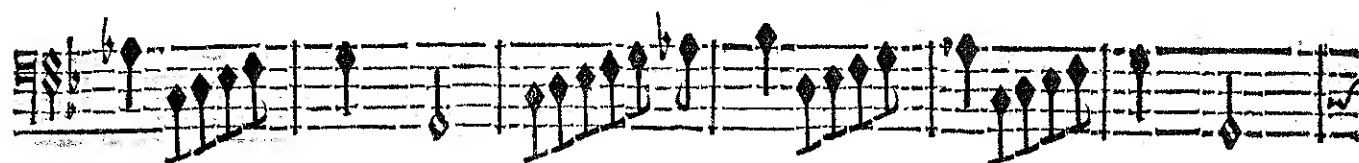
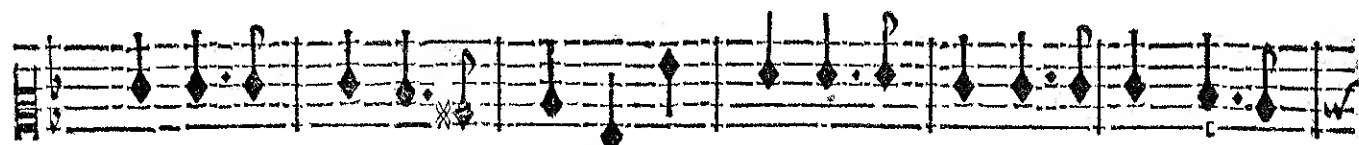
DU TEMPLE DE LA PAIX.

205



This page contains ten systems of musical notation, likely for a ballet score. The notation is written on five-line staves. The first system consists of two staves, both in treble clef with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat, while the second staff begins with a bass clef and a key signature of one flat. The subsequent systems also consist of two staves each, with the first staff of each system in treble clef and the second in bass clef. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'p' (piano) and 'f' (forte) scattered throughout the score. The page ends with a system of two empty staves.





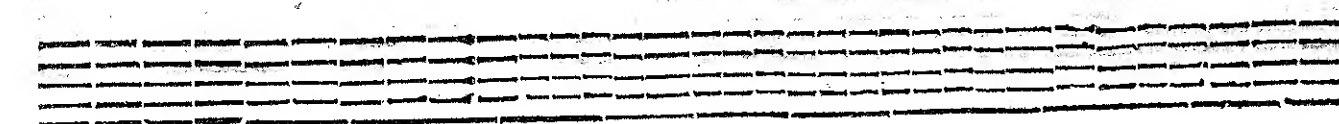
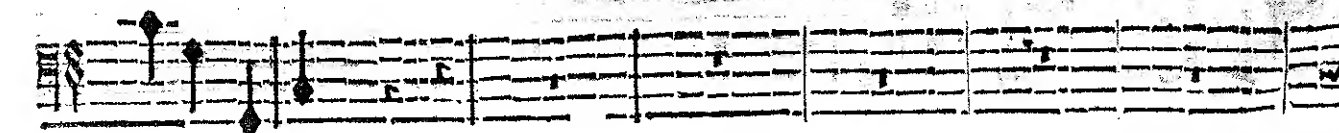
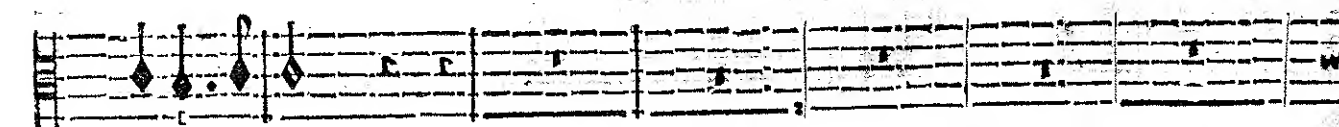
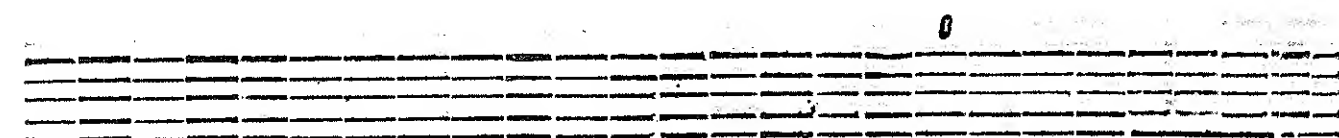
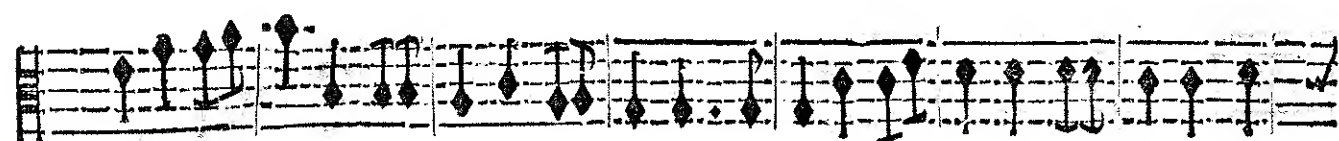
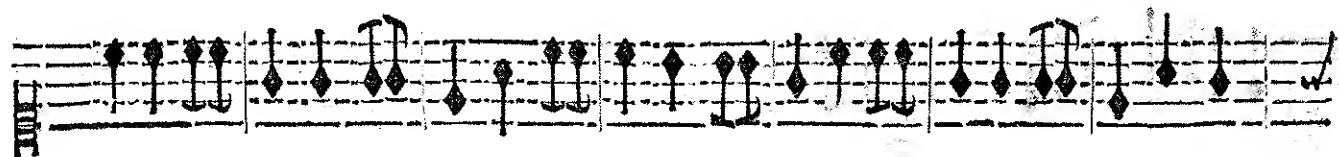
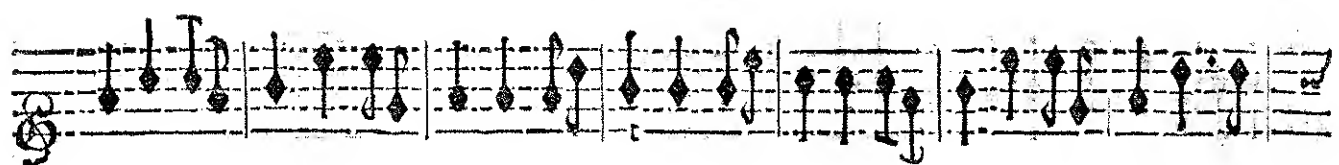
A musical score for a piece titled "DU TEMPLE DE LA PAIX." The score is written on ten staves. The first five staves contain musical notation, including treble and bass clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The notation features various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The sixth staff is empty. The seventh through tenth staves continue the musical notation. The eleventh staff is also empty. The score concludes with a double bar line and a repeat sign.

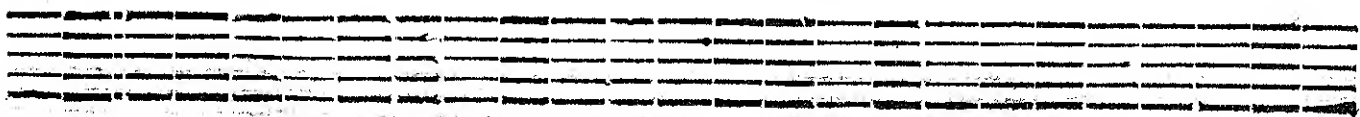
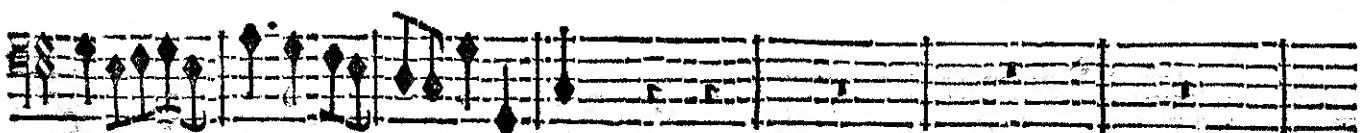
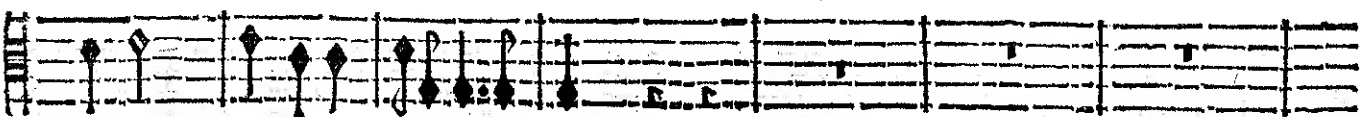
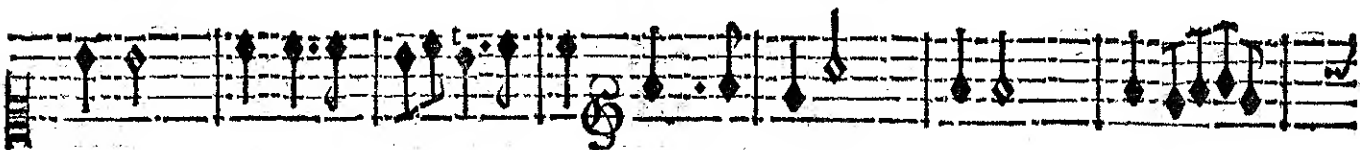
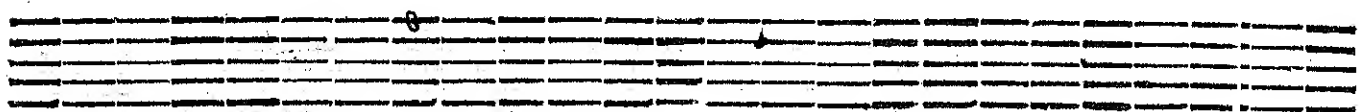
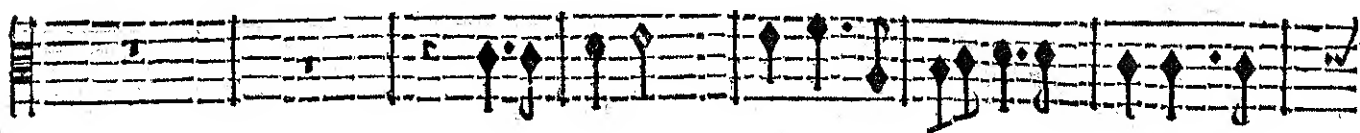
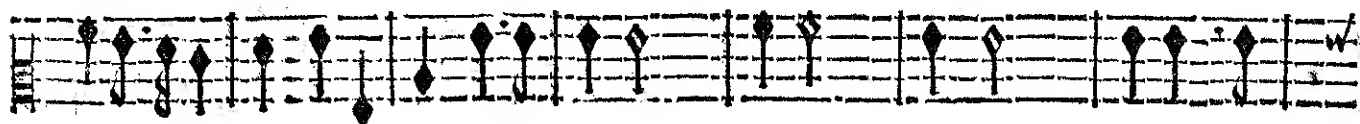
B A L L E T

The musical score is arranged in ten systems, each consisting of two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The first system begins with a treble clef and a key signature of one flat. The music is written in a single system, with each staff containing a system of two staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is a single system, with each staff containing a system of two staves. The notation includes various musical symbols such as notes, rests, and accidentals.

DU TEMPLE DE LA PAIX.

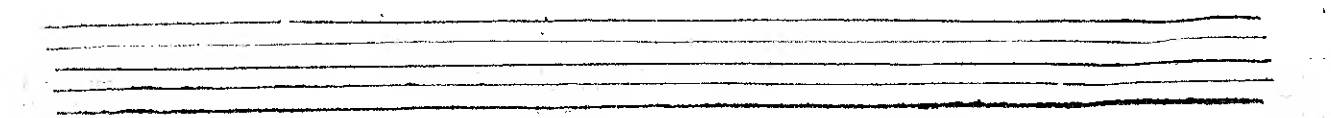
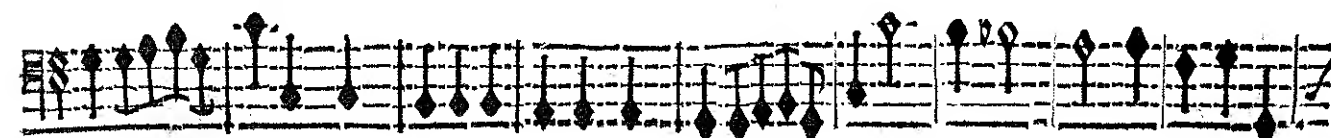
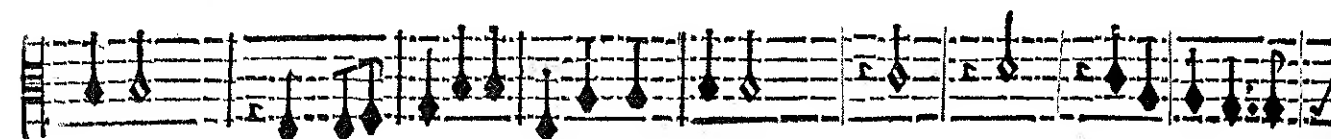
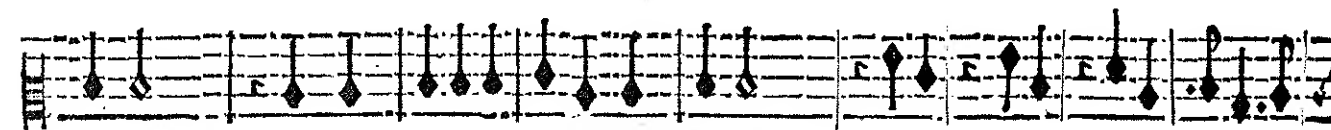
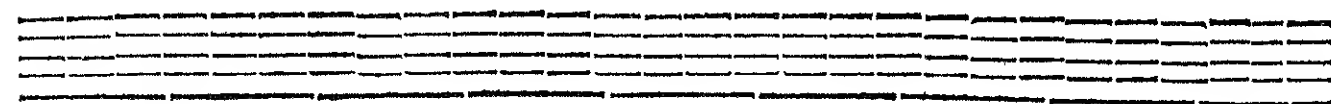
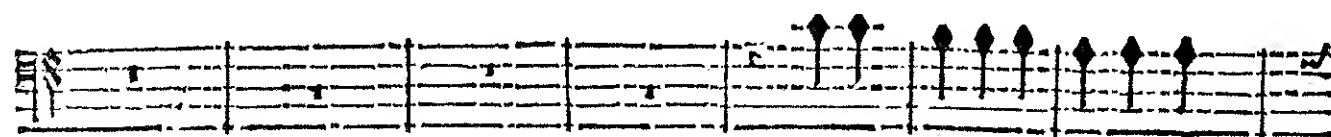
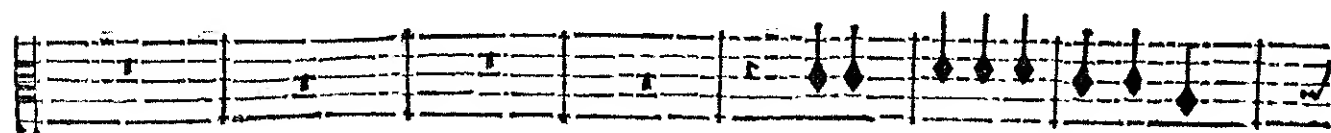
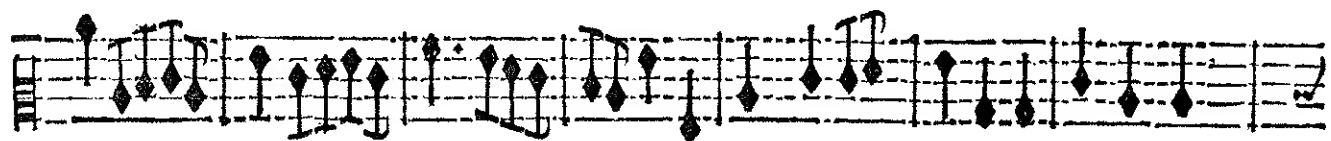
217





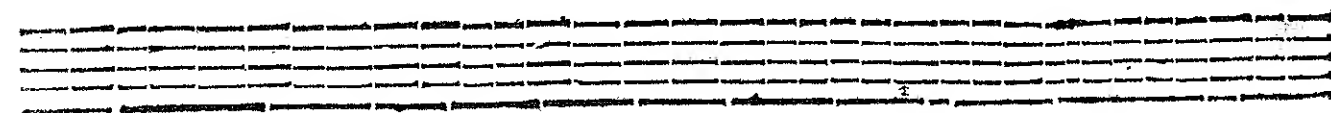
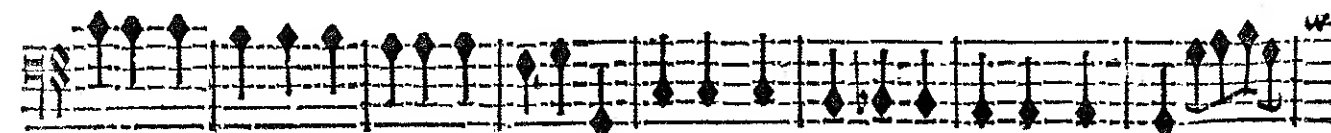
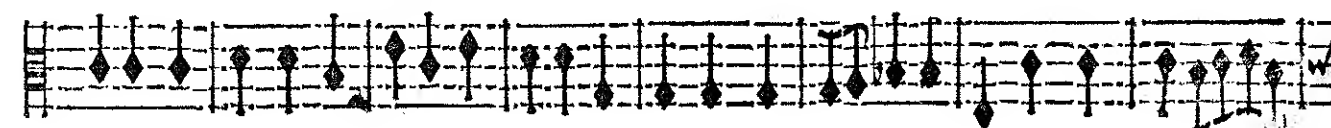
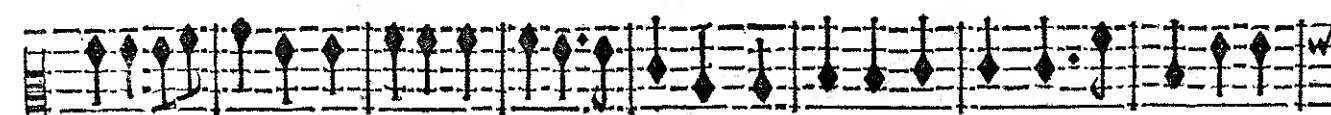
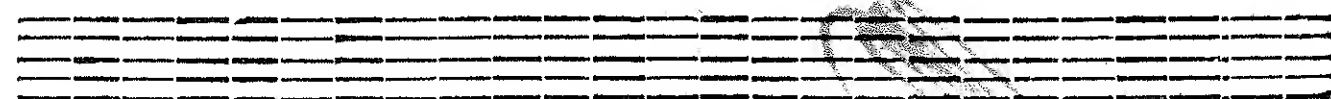
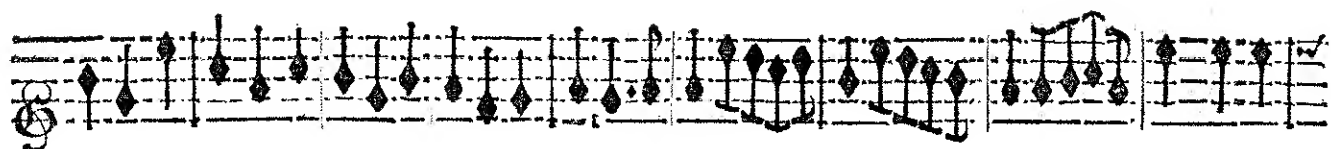
DU TEMPLE DE LA PAIX.

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B A L L E T

This page contains ten systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is written in a style typical of 19th-century ballet scores, featuring a variety of note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The notation includes many eighth and sixteenth notes, often beamed together, and several rests. Dynamic markings such as *f* (forte) and *p* (piano) are present. Some measures contain a double bar line with a repeat sign. The second system continues the melody, with similar note values and dynamics. The third system shows a change in dynamics, with *f* and *p* markings. The fourth system features a treble clef and a key signature of one flat, with a *p* marking. The fifth system includes a treble clef and a key signature of one flat, with a *p* marking. The sixth system is a grand staff with a treble clef and a key signature of one flat, featuring a *p* marking. The seventh system continues the melody, with a *p* marking. The eighth system includes a treble clef and a key signature of one flat, with a *p* marking. The ninth system features a treble clef and a key signature of one flat, with a *p* marking. The tenth system is a grand staff with a treble clef and a key signature of one flat, featuring a *p* marking. The notation is dense and complex, with many beamed notes and rests.





On reprend les Chœurs, de la Chaconne Chantons tous la Valeur triomphante, page 177. pour finir.

F I N.

